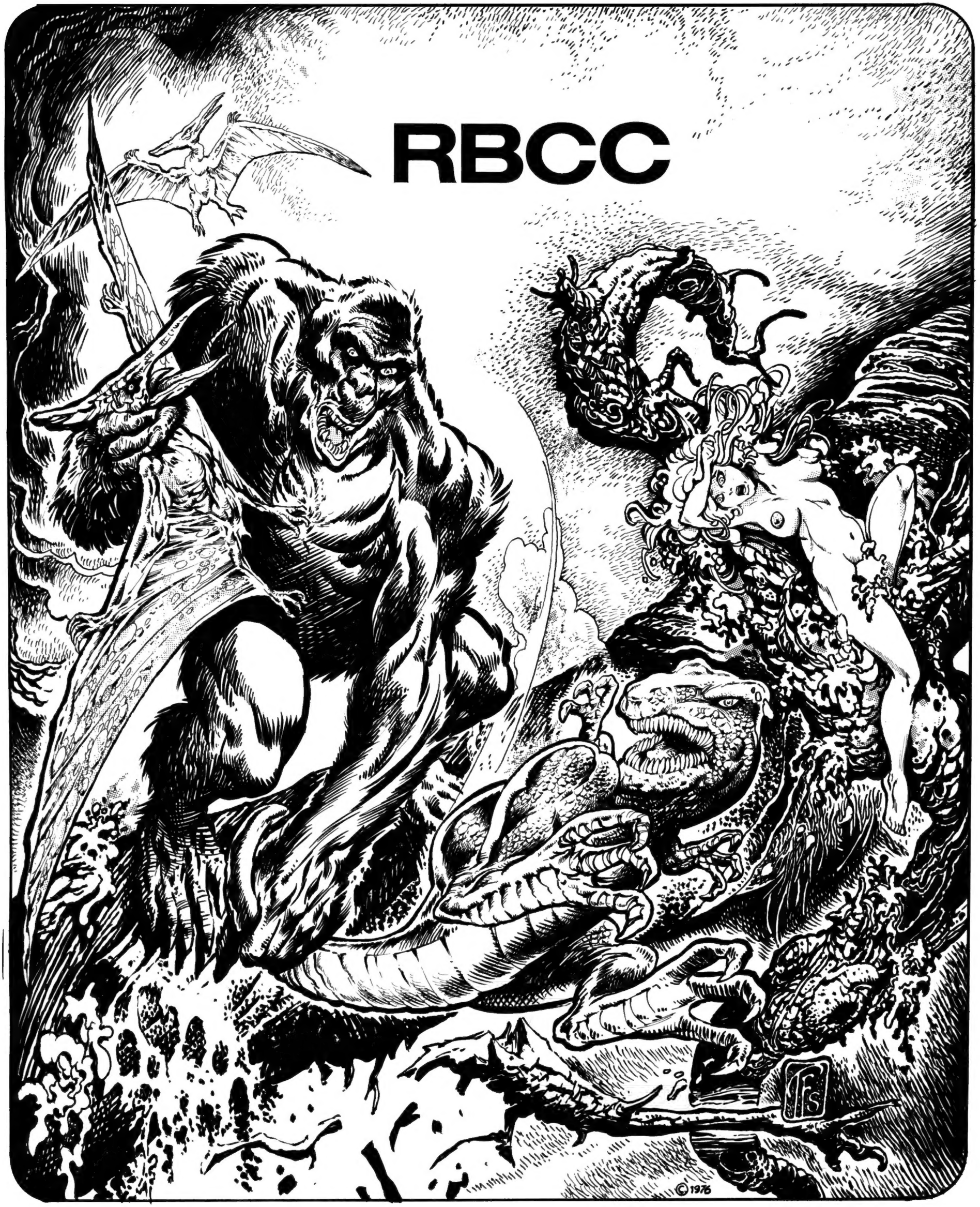
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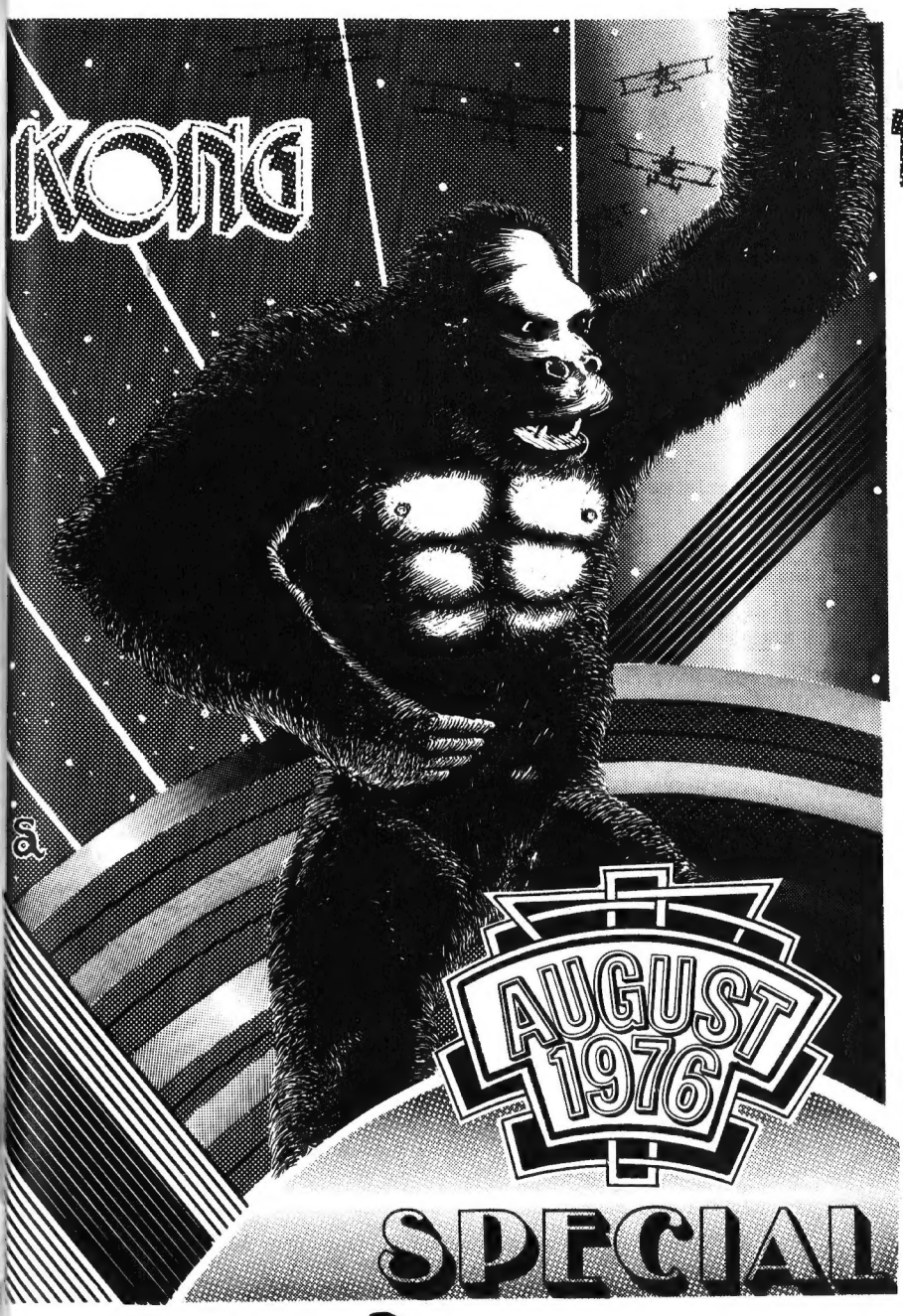

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FRONT COVER - TOM SUTTON
BACK COVER - TOD KLEIN

RBCC NO 29

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR
AUGUST 1976

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

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CIRCULATION: 1700 PER ISSUE

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THIRD CLASS: 5 issues $5.50, 10 for $10.00, 15 for $14.50, 20 for $19.00
FIRST CLASS: 5 issues $7.50, 10 for $14.00, 15 for $20.00, 20 for $26.00

SINGLE COPY: Third Class-$1.50, First Class-$2.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.75 EACH FROM THE S.F.C.A.

#'s 52, 56, 57, 58, 93, 94, 95, 97, 98, 103, 106, 107, 114, 117, 120, 121, 123, 124, 125, 127, 128

THE ROCKET'S BLAST COMICOLLECTOR is published by THE S.F.C.A., 1014 Salzedo, Apt. #2, Coral Gables, Florida 33134. EDITOR EMERITUS: GORDON B. LOVE, EDITOR & PUBLISHER: JAMES VAN HISE
STAFF ARTISTS: David L. Carson, Brad Epstein, Don Rosa, Bob Susor, Mike McKenney and Mike Zeck.
Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

THE ADVERTISING DEADLINES FOR THE NEXT TWO ISSUES OF THE RBCC ARE: SEPT. 3, 1976
OCT. 15, 1976

PLEASE NOTE: WHEN MAKING PAYMENT FOR ANYTHING FROM OUTSIDE OF THE UNITED STATES, PLEASE MAKE PAYMENT EITHER IN AMERICAN CURRENCY OR ELSE VIA INTERNATIONAL MONEY ORDER. CANADIAN CURRENCY IS NOT APPRECIATED AS ITS FACE VALUE IS LESS THAN AMERICAN CURRENCY WHEN IT IS EXCHANGED. CANADIAN CHECKS MUST BE MADE PAYABLE IN AMERICAN CURRENCY BUT NOTE THAT THEY REQUIRE THIRTY DAYS TO CLEAR.

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#56-68 pages-Wally Wood cover of Daredevil vs. Dynamo, Article on suit over name of Captain Narvel, Article on THE GREAT RADIO HEROES, and more.

#57-72 pages--John Fantucchio cover of Deadman, Batman drawing by Jim Jones, repro of Black Condor panel, Red Ryder article and more.

#58-60 pages--Fantucchio cover of Capt. America vs. the Red Skull, Oddity Page by Ray Miller, article on Marvel comics, and more.

#93-108 pages--Black Terror cover by Fantucchio, article on Multicon, "The Williamson Collector", Information Center by Ray Miller, Ghost Rider index, Comic Collectors Comments, SF IN REVIEW, "Pulps" on Horror Stories & Terror Tales, and more.

#94-100 pages--color cover of Warlock by Gil Kane, "Critique", "Pulps" on WEIRD TALES, Information Center by Ray Miller, "Premium Classics" by Rex Miller, Comic Collectors Comments, "Cliffhangers" on THE MYSTERIOUS DR. SATAN, "The Williamson Collector", Captain Marvel by Don Newton and more.

#95-124 pages--Don Newton cover of Zorro, "Critique", SF IN REVIEW, Information Center, Comic Collectors Comments, "The Williamson Collector", "Pulps" on WEIRD TALES (conclusion), "Cliffhangers" on DAREDEVILS OF THE RED CIRCLE and more.

#97-100 pages--color cover by Newton of Daredevil vs. The Claw, "Pulps" on THE SHADOW (part 2), part 2 of Capt. Marvel index, Williamson Collector, "Capt. Marvel Shazams Again" by Jay Maeder and regular features.

#103-124 pages--Full color cover by Morris Scott Dollens of an interplanetary scene, "Wood's World", "Focus On the N.Y. Con", Films Fantastique on THE FORBIDDEN PLANET, "Critique", SF IN REVIEW, "Pulps" on G-8, "The Williamson Collector", A look at Houstoncon, Flash Gordon page by Williamson from ad, Comic Collectors Comments, Information Center and more.

#106-100 pages--Don Newton cover of The Plantom, "Films Fantastique on THE THING FROM ANOTHER WORLD, "Wood's World", Information Center by Ray Miller, "The Williamson Collector", Capt. Marvel, Jr. art.

#107-100 pages--Color cover of Capt. Marvel, "Cliffhangers" on THE SPIDER'S WEB, "The Williamson Collector", "Pulps" on Ray Bradbury (part one), Comic Collector's Comments, Information Center, "Science Fiction in Review", "Wood's World", with part one of a CAPT. SCIENCE reprint.

#117-84 pages--Color cover by Berni Wrightson, back cover by Wrightson and Zeck, article on THE GREEN HORNET tv series, "Subjectivity" part one drawn by Mike Zeck, "EC Artist Collector", THE PERTWILLABY PAPERS part one, Comic Collectors Comments, Information Center by Don Rosa, tv's AVENGERS part 4, WILD WILD WEST 2nd season, George Pal's Puppetoons and more.

#120-88pages--Front cover by Steve Fabian of Dr. Fate, "Dr. Fate" article by Ray Miller, "Forbidden Planet: Revisited", "Pertwillaby Papers" conclusion, EC comics articles, etc.

#121-80 pages--Full color cover by Don Rosa; this special Vaughn Bode memorial issue features an interview with Bode, an analysis of his strip "Sunpot", a retrospective look at Bode's work and career by George Beahm and much more including a great deal or rare, little seen Bode art.

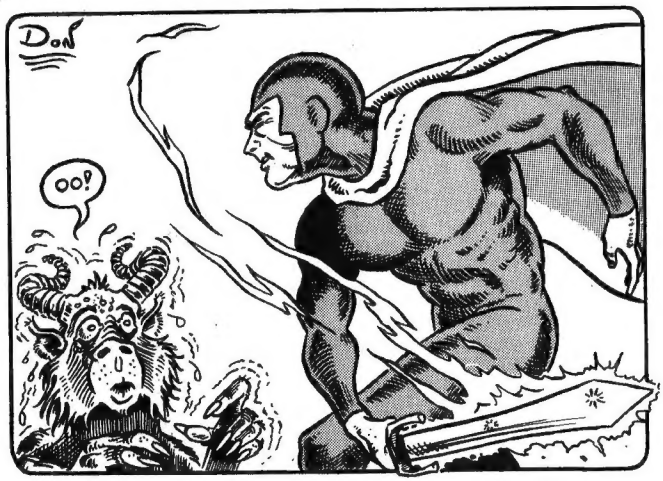
#123-84 pages--Front and back cover by Steve Fabian of scenes from MAXOR OF CIROD, "A Look At Space:1999", "JAWSMANIA STRIKES!", "Maxor" part 2 by J.A. Richardson, werewolf strips drawn by Kerry Gammill and Alan Hanley, report on the Orlandocon, "EC Artist Collector", part 2 of Dell Comics column on "Pogo" and regular features.

#124-84 pages--Two color front cover of Warlock by Bob Susor, back cover of Conan by Mike Zeck; "Subjectivity" part 1; "Maxor" part 3; nine page article on "The Outer Limits"; E.C. Artist Collector, and other regular features.

#125-84 pages--FULL COLOR front and back covers by Wrightson, "Subjectivity" part two, "Maxor" part four, "Kelly-Pogo Portfolio" part one, "Dr. Wertham and the Classics Horror", "E.C. Artist Collector", "Information Center" by Don Rosa, Comic Collector's Comments, Critique, etc.

#127-84 pages--Front cover by Kerry Gammill, back cover by Steve Fabian. Part four (conclusion) of "Subjectivity", article on Russ Manning's "Magnus, Robot Fighter", Kelly-Pogo Portfolio with old Collier's article reprinted, DELL COMICS on Frank Thomas, article on "Star Trek: New York" with Don Rosa art, a 12 page Information Center and more.

AS INCREDIBLE AS IT MAY SEEM, RBCC #128 SOLD OUT OF THE ENTIRE PRINT RUN OF 1900 COPIES BEFORE #129 WAS EVEN PRINTED. THUS I DO NOT HAVE ANY AVAILABLE AS BACK ISSUES. IF YOU ARE IN NEED OF THAT ISSUE, CONTACT BUD PLANT, P.O. BOX 1886, GRASS VALLEY, CA. 95945 OR BOB SIDEBOTTOM, 73 E. SAN FERNANDO, SAN JOSE, CA. 95113 REGARDING AVAILABILITY AND PRICE. I LIST THESE TWO FOR OF THE 450 DEALERS COPIES SOLD OF #128, THEY ACCOUNT FOR 200 OF THOSE AND THUS THE CHANCES ARE BETTER THAT THEY WOULD STILL HAVE SOME IN STOCK.



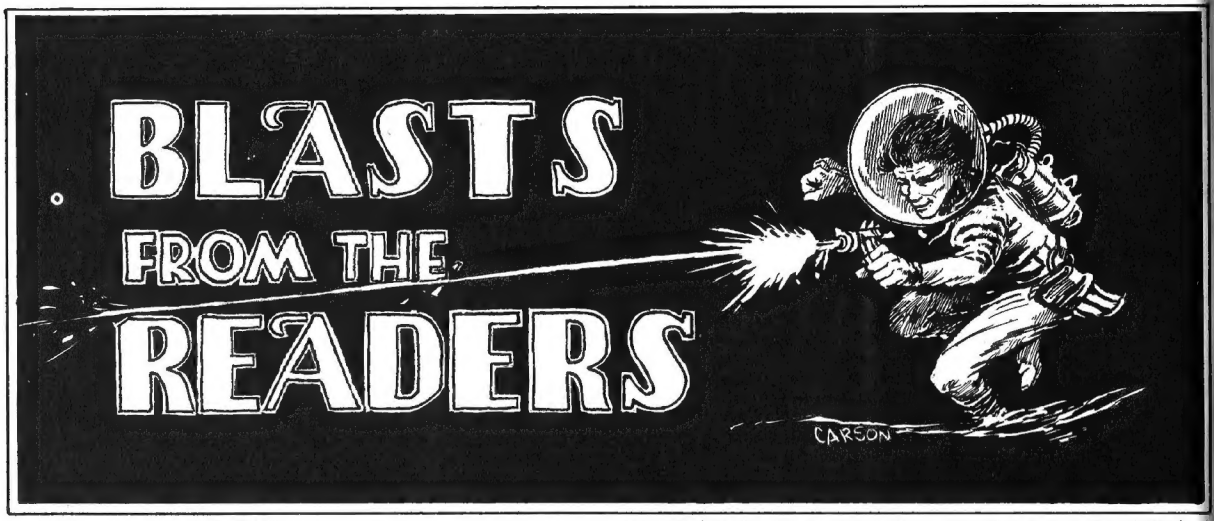
DEALERS, TAKE NOTE!

THE RBCC IS FOR YOU TOO. ASK DEALERS SUCH AS BUD PLANT, BOB SIDEBOTTOM, LARRY CHARET, THE BOOKIE JOINT AND OTHERS WHO CARRY EACH CURRENT ISSUE.

THE DEALER'S RATES ON CURRENT ISSUES ARE: 10 or more for $1.00 each, 20 or more 75¢ each, 50 or more 60¢ each.

THE DEALERS RATES ON BACK ISSUES (SUCH AS THE BODE' ISSUE, #121) ARE: 10 or more $1.10 each, 20 or more $1.00 each, 50 or more 90¢ each, 100 or more 70¢ each. IF YOU WANT TO ORDER ANY BACK ISSUES OTHER THAN THE BODE' ISSUE INQUIRE FIRST AS ONLY A COUPLE OTHERS ARE OF SUFFICIENT QUANTITY TO SELL WHOLESALE.

IT IS BEST TO ORDER CURRENT ISSUES PRIOR TO PUBLICATION SO THAT THEY CAN BE SHIPPED TO YOU AS SOON AS I RECEIVE THEM FROM THE PRINTER. AN RBCC IS CONSIDERED A CURRENT ISSUE UNTIL THE NEXT ISSUE IS PUBLISHED.



EDITORIAL

THIS ISSUE IS THE LONG PROMISED KING KONG SPECIAL. IT MARKS JUST A COUPLE WEEKS SHORT OF BEING ONE YEAR SINCE THE LAST SPECIAL ISSUE (THE BODE' ISSUE, #121). I HAD NOT INTENDED THERE BEING THAT MUCH TIME IN BETWEEN THE SPECIALS AND INTEND TO REMEDY THE SITUATION. THE RAY BRADBURY SPECIAL ISSUE IS SHAPING UP NICELY AND SHOULD BE READY FOR ISSUE #131 UNLESS A MAJOR FEATURE ISN'T FINISHED. THAT ISSUE WILL INCLUDE A COMIC STRIP ADAPTATION OF ONE OF HIS STORIES NEWLY DRAWN FOR THE RBCC. IT WILL NOT BE ONE OF THE STORIES ALREADY ADAPTED BY E.C. OR ON THE RECENTLY RELEASED NIMOY ALBUMS.

ATTENTION: I AM GOING ON ANOTHER JAUNT AND WILL BE ATTENDING MY FIRST WORLDCON OVER LABOR DAY WEEKEND IN KANSAS CITY. AMONG OTHER PEOPLE I INTEND MEETING THERE WILL BE STEVE FABIAN. HOW ABOUT YOU? I'LL HAVE A TABLE IN THE HUCKSTER ROOM SO I SHOULDN'T BE DIFFICULT TO LOCATE.

SO YOU UNDERSTAND MY INTENTIONS REGARDING THIS SPECIAL KING KONG ISSUE OF THE RBCC, IT IS NOT INTENDED TO BE THE LAST WORD ON KONG. THERE ARE A COUPLE FINE BOOKS CURRENTLY AVAILABLE WHICH SERVE THAT PURPOSE. RATHER I WANTED TO BE A SUPPLEMENT TO OTHER PUBLISHED WORKS IN THAT I'D COVER MATERIAL THEY EITHER SKIPPED ENTIRELY OR SKIMPED ON, AS WELL AS PROVIDING A LOT OF NICE NEW KONG ARTWORK. IF YOU WANT THE FINAL WORD ON HOW THE FILM WAS MADE READ "THE MAKING OF KING KONG" (HARDCOVER) AND "THE GIRL IN THE HAIRY PAW" (A QUALITY PAPERBACK), THE LATTER BEING MORE EASILY ACCESSIBLE IN STORES RIGHT NOW, WHILE SOME OF THE BIGGER DEALERS IN FANDOM STOCK BOTH.

PLEASE NOTE ART FANS: THE ORIGINAL ART BY TOM SUTTON TO THE FRONT COVER OF THIS ISSUE IS AVAILABLE FROM HIM FOR $100.00. IT IS APPROXIMATELY TWICE THE PUBLISHED SIZE. FOR FURTHER INFORMATION CONTACT TOM AT: 40 MARLBORO STREET, NEWBURYPORT, MASS. 01950.

NEXT ISSUE WILL FEATURE A FULL COLOR COVER PAINTING BY TOM SUTTON. TOM IS ALSO WORKING ON AN "USHER II" DRAWING FOR THE BRADBURY ISSUE.

SPECIAL ACKNOWLEDGEMENTS FOR THIS SPECIAL KONG ISSUE GO TO ALEXANDRE KOEHN OF THE SORCERER'S APPRENTIS GRAPHICS FOR HIS CONTENTS PAGE AND THE DRAWINGS ON PAGE 22 OF THIS ISSUE ("KONG, THE MOVIE"). ALSO TO TOM SUTTON, TODD KLEIN, BRAD EPSTEIN, MIKE McKENNEY AND THOSE OF YOU WHO SENT PIECES OF THIS AND THAT FROM NEWSPAPERS CONCERNING OUR HERO. THANKS ALSO TO G.B. LOVE FOR ALLOWING ME TO REPRINT THE EXCELLENT ROBERT KLINE CENTERSPREAD IN THIS ISSUE AS IT ORIGINALLY RAN IN RBCC #100 THREE AND A HALF YEARS AGO.

SOME OF YOU MAY ALREADY HAVE READ DON ROSA'S ANNOUNCEMENT ON PAGE SIX. TO REITERATE WHAT HE SAYS THERE, ALTHOUGH HE WANTS TO SUSPEND THE INFORMATION CENTER FOR AWHILE (IT MAY BE A LONG WHILE, IT MAY BE A SHORT WHILE) HE WILL STILL BE CONTRIBUTING EACH ISSUE AND AS DON PUT IT, "I'D STILL LIKE TO FILL UP TWELVE PAGES EACH ISSUE" AND ALTHOUGH I'D LOVE TO SEE HIM DO IT WE MUST REALIZE THAT'S A LOT OF DRAWING. HIS CONTRIBUTION EACH ISSUE THOUGH PROBABLY WON'T BE ENTIRELY DRAWING AS HE INTENDS TO CONTINUE DOING SOME INDEXES FROM TIME TO TIME, WITH NEXT ISSUE HAVING THE NEXT INSTALLMENT OF HIS "WDC&S" INDEX, AS WELL AS THE BEGINNING OF A NEW "PERTWILLABY PAPERS" ADVENTURE, WHICH IS JUST WHAT MANY OF YOU HAVE BEEN ASKING FOR EVER SINCE THE FIRST ONE CONCLUDED MONTHS AGO.

THOSE OF YOU WHO HAVE PURCHASED MY OTHER PUBLICATION "ENTERPRISE INCIDENTS" HAVE BEEN EXPOSED TO THE FANTASTIC ARTWORK OF RALPH FOWLER. RALPH EXCELLS IS DRAWING SPACESHIPS AND FUTURISTIC CITIES AND IS WORKING ON SOME DRAWINGS FOR RBCC OF SCENES (BUT NOT PHOTOSWIPES) FROM "2001: A SPACE ODYSSEY" AND "LOGAN'S RUN" WHICH BOTH FEATURE THE KIND OF MATERIAL HE CAN GO WILD WITH AS HE IS NOT JUST A STAR TREK ARTIST.

ALTHOUGH THIS ISSUE REPRINTS SOME OF THE FINE MATERIAL WHICH HAS APPEARED IN PAST ISSUE'S OF DON ROSA'S "INFORMATION CENTER", THE OMNICON CONVENTION BOOK, A SLICK 44 PAGE PUBLICATION EDITED BY YOURS TRULY, FEATURES 24 PAGES WITH MOST OF DON ROSA'S BEST TV INDEXES, ALL RETYPED AND UPDATED FOR CORRECTIONS AND IT INCLUDES THE FINAL "TWILIGHT ZONE" INSTALLMENT WHICH DIDN'T APPEAR THIS ISSUE AS IT WOULD HAVE IF "IC" WAS CONTINUING AS BEFORE. THE BOOK IS 8 1/2 X 11 WITH A PREVIOUSLY UNPUBLISHED BRAN MAK MORN COVER DRAWING BY FRANK BRUNNER. IT ALSO REPRINTS MIKE ZECK'S BACK COVER FROM THE NOW OUT OF PRINT RBCC #119 WHICH IS A FANTASTIC SCIENCE FICTION WASH DRAWING, AS WELL AS A LOT OF OTHER FASCINATING MATERIAL WHICH IS TOTALLY UNCONNECTED WITH THE CONVENTION IT WAS PRINTED FOR. SEE THE AD ON PAGE 28.

ALTHOUGH I USUALLY DON'T HAVE NEWS STAND COMICS REVIEWED IN "CRITIQUE", I AGREED WITH MIKE McKENNEY THAT A REVIEW OF KIRBY'S DREADFUL "2001" ADAPTATION WAS NECESSARY. LEST YOU THINK I JUST DISLIKE KIRBY ART AND THUS DISLIKE HIS VERSION OF IT FOR THAT REASON I HASTEN TO POINT OUT THAT I OFTEN ENJOY KIRBY'S WORK, I HAVE EVERY FANTASTIC FOUR AND THOR WHICH HE DREW AND I ENJOY RE-READING THEM. I ALSO ENJOY HIS NEW SERIES THE ETERNALS. BUT I AM IN FULL AGREEMENT WITH MIKE McKENNEY'S ASSESSMENT OF THE "2001" BOOK AS MIKE'S ARGUMENTS ARE QUITE SOUND AND AFTER READING THEM YOU MAY FIND YOURSELF IN AGREEMENT AS WELL.

* * * * * * * * * * * * * * *

Dear Jim:

RE: Your RBCC series "Subjectivity". No objectivity.

I have only one complaint about your Spinrad adaptation, which incidentally I have never read in prose

form. In each installment we were reminded that "the cream of the race had failed" in the interstellar flight, so they "gave the dregs a chance." Namely "homosexuals, lesbians, schizophrenics, catatonics, paranoids, sadists and masachists (sic)."

I realize that "dregs" was the description given by a character in the story, and does not necessarily reflect the biases of Norman Spinrad or James Van Hise. Nonetheless the damage is done, having been compounded with each chapter synopsis.

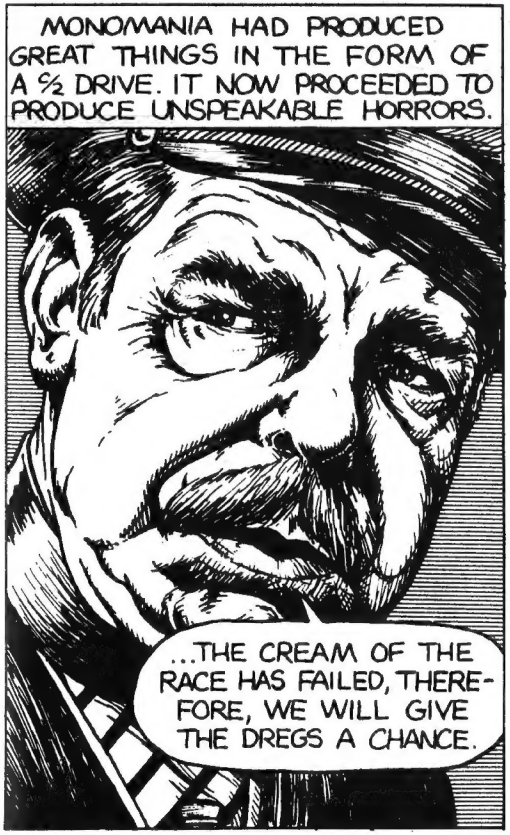
Since when are the mentally ill the dregs of humanity? I would give that appellation to murderers, rapists, terrorists, tyrants, "witch hunters", blackmailers, drug pushers, and corrupt politicians who consciously chose their path.

Of course, Spinrad's grouping of homosexuals and lesbians with the mentally ill is also a vicious stereotype which was frequent when the story was penned more than ten years ago.

For the record, in 1969 the Board of Trustees for the American Psychiatric Association unanimously passed a resolution to remove homosexuality from their handbook of mental illness. The whole association voted to no longer classify this type of lifestyle as a form of mental aberration.

In the context of Spinrad's story, I do not object to his choices of groups for the missions. But the term "dregs" was used during a scene with a psychologist and a representative of the Solar Government--which two pages earlier was described as "a psychologically and sociologically enlightened government."

Perhaps the author clarified this concept in the original, or perhaps that was (or is) his opinion. If so, Jim, you did the right thing editorially and artistically in adapting the work to the best of your ability, with no censorship or pulling punches.


MONOMANIA HAD PRODUCED GREAT THINGS IN THE FORM OF A ½ DRIVE. IT NOW PROCEEDED TO PRODUCE UNSPEAKABLE HORRORS.
...THE CREAM OF THE RACE HAS FAILED, THEREFORE, WE WILL GIVE THE DREGS A CHANCE.

But morally, I'm not so sure. Should a story of another decade be retold, complete with its contemporary myths and misconceptions? Should outdated prejudices be continued?

Jim, think of this letter as a postscript or update to a fine adaptation, and not as an irate rebuttal over a minor detail. But after reading the same list of humanity's "dregs" issue after issue, I felt it was a point which had to be made.

Sincerely,
Willard Harrison
P.O. Box 42
Helena, AL. 35080

YOUR POINT IS A VALID ONE WHICH I MYSELF DELIBERATED OVER EVERY TIME I WROTE THE RECAP WHICH INCLUDED THAT LINE. ALTHOUGH I QUESTIONED THE GROUPING AND THE TERMINOLOGY OF THE "DREGS", I HESITATED TO EDIT THAT LINE ON SUCH PURELY SUBJECTIVE GROUNDS. WHAT I OBVIOUSLY SHOULD HAVE DONE THOUGH IS JUST RETAINED IT AS IS IN THE FIRST INSTALLMENT OF THE ADAPTATION SO AS TO REMAIN FAITHFUL TO THE STORY, AND THEN JUST EDITED IT IN THE RECAP, RATHER THAN TO CONTINUE TO BEAT A DEAD HORSE EVERY ISSUE. ONE REASON WHICH I DIDN'T TREAT THE REMARK IN THE STORY AS BEING THAT SERIOUS WAS THE SOURCE OF IT WITHIN THE CONTEXT OF THE TALE. THE SOLAR GOVERNMENT HARDLY STRUCK ME AS THE TYPE OF ADMIRABLE INDIVIDUALS WHOSE OPINION ON SOMETHING LIKE THAT WOULD BE TREATED VERY SERIOUSLY SINCE THEY NEVER REALLY STRUCK ME AS BEING AMONG THE UPPER STRATA OF HUMANITY THEMSELVES, AND THUS INCAPABLE OF RENDERING A SERIOUS OPINION ON WHAT WERE AND WEREN'T THE DREGS OF HUMANITY. IN FACT THE SOLAR COORDINATOR HIMSELF (PLAYED BY SPECIAL GUEST STAR LON CHANEY JR.) STRUCK ME AS FAR MORE LIKELY A CANDIDATE FOR THAT APPELATION.

Dear Jim,

I think George Beahme ought to reexamine some of the attitudes and opinions he expressed in his article on Ken Smith in #128. First of all, the quality of a particular book (printing wise) doesn't mean all that much. It's nice to look at, but art for art's sake is meaningless, and what separates comics from other forms of art is that comics are a mass medium and can be used to reach a great number of people. It is this communication which gives comics their greatness and meaning; and technical quality is, unfortunately, I agree, not always possible. But you give a little and get a lot. Mr. Beahme should commend artists who work for the industry, who work for the rights for artists in the industry, for this is what concerned artists must do, and they must not create for the ages while ignoring their own age.

Contrary to what Mr. Beahme stated, free papers can be published without catering to ads, though they do need them. The Chicago Reader is one example.

Here's to comics, the peoples comics!

Hilary Barta
822 Monroe
Evanston, Ill. 60202

Dear Jim,

Issue #128 is one of your finest of late. I really appreciated the Neal Adams interview. Is it possible to have other interviews?? [THEY ARE IN THE WORKS NOW.] Please, no more Walt Kelly for awhile, ok? I always enjoy comic character articles like the one on Black Condor. Could we also have some more take-offs such as the "SPACED: 1998 1/4"?? May I ask you to do an article on LOGAN'S RUN?? (I thought it was terrific--so terrific I saw it Six times.) With pictures, please?

Roger Caldwell
1119 Mayflower Road
Kingston, Tenn. 37763

AS I SAID, I DO HAVE OTHER INTERVIEWS PLANNED. SOME DONE BY ME, SOME BY OTHERS. I ALSO HAVE SOMETHING ABOUT "LOGAN'S RUN" BEING COOKED UP TOO.

Prime the bleeding hearts.

I don't know what readers' impressions are of how I manage to do IC. Some people ask me if I'm an idle millionaire; others think I'm 3 people. Actually I'm only one lil' guy with only a modest bank account (or a formerly modest bank account, but more on that later). Of course, it's all my own fault, but lately doing these ICs has become a full-time after-hours job. Doing each IC requires EVERY waking moment of about 2 weeks; between each IC I must keep track of the constantly accumulating questions, mailing out inquiries to my several consultants, and answering virtually EVERY letter I receive with often lengthy replies. This latter job is one that friends told me was an unaffordable luxery, yet I couldn't tolerate NOT responding to my mail...if someone takes the time to write to me, I think I owe EACH of them the courtesy of an acknowledgement no matter how much time it takes. All of these jobs have recently meant that I must begin working on IC matters each night after dinner, working (though casually) throughout the evening up till 3:00-4:00 AM, going to sleep, getting up at 6:15 AM and going to work on heavy construction jobs. It meant eventually giving up ALL my pleasure-reading, ANY other important projects (such as trying to find a better job than moron-level manual labor). Every 5th & 6th weekend had to be devoted exclusively to IC -- and I'd notice each fall that I've completely missed out on the summer activities, working on ICs during all the sunny days and giving up all my vacations and trips to conventions in favor of staying home to keep neck-and-neck with each RBCC deadline.

But I'm NOT complaining. I LIKED it. That doesn't mean I was totally interested in 101% of what I write about, and it doesn't mean that IC didn't occasionally get a trifle tedious & boring. It did. But readers seemed to enjoy it and appreciate it all, and this meant something to me. I think fantasy fans/collectors are terrific peoples and they deserve far better than this hobby has offered them since it became so disgustingly money-minded -- dealer-oriented, rather than fan-oriented. I was able (through the resources of my consultants and my own collections) offer RBCC readers things in IC that they couldn't find anywhere else. And this was (as corny as it might sound) very important to me. Emerson said, "a job well done is its own reward".

And then I did Omnicon. This fantasy convention was performed with the same attitude I do IC. It meant a great deal of time & energy...but I did it supposedly on a non-profit intention simply because I felt that fans in the area deserved a chance at this sort of convention. Omnicon was, with the help of Lee Staton & Jim Van Hise, a superb fan-oriented convention if I do say so myself, and I was well pleases with how much everyone seemed to enjoy it all. However...I lost my shirt. With the money I lost out of my own lil' lone pocket by producing Omnicon, I could have bought a new car -- and I don't mean a Volkswagen Rabbit.

This, to put it mildly, was crushing. Unlike IC, Omnicon occured all on ONE weekend -- all at ONCE. I was destroyed financially and spiritually. I'm burned out. I'm reluctant to say that I can't carry on IC any longer. You knew I couldn't keep it up forever...and a quarter of a decade was about as long as I stand. IC could be done on a lesser scale possibly -- but I wouldn't be happy with half-measures. Omnicon seemed to tell me that my "fan-activity" was proving to be a study in suicidal self-denial. To speak in a hyperbole, life was passing me by. I need a vacation from IC...not permanently...but indefinitely.

Ah -- but this doesn't mean I'm quitting all my activities; it just means that I'd like to try something different for a while...something I can enjoy completely... enjoy in the DOING, not in the HAVING DONE...enjoy personally, not vicariously. This means only one thing to me -- virtually the only thing I've ever done that I'm completely proud of: "The Pertwillaby Papers"! Beginning in the next issue of RBCC, I plan on trying to fill my 10+ RBCC pages (or as many as I can manage) with a new Pertwillaby adventure...more complex, intricate and mellowdramatic than the last one reprinted a year ago in RBCC. It's slowly beginning to dawn on me that readers might not just be being polite in saying how much they enjoy my spot-illos -- hopefully y'all will enjoy more Pertwillaby as much as you'd have enjoyed more ICs, albeit in a different manner.

Therefore, I shall, with your kind permission, begin a new Pertwillaby adventure and see how RBCC readers take to it. Naturally nothing will discourage me more than a lack of appreciation by you folks...so, I'm keeping alive the IC files for the possibility of reviving IC if my comic-strip endeavors flop.

OK?

Don Rosa

SOME OF THE BEST OF...

With this issue's sudden, and what some may consider shocking, decision by Don Rosa to indefinitely suspend the Information Center, I thought it would be only fitting to pause and choose to reprint some of the best material that appeared in this leviathan labor of love. Most of the material chosen here has specifically been chosen largely from those issues of RBCC prior to #123 which are now out of print. If this is well received I may from time to time do this again. This reprint would contain more in the way of Don's TV indexes (and thus less of the other types of material) except that most of his major TV indexes have been collected in the OMNICON book (see add elsewhere this issue) and span 24 pages in there alone!

As you read over this compilation I think you'll see why Don Rosa was the runaway favorite in the RBCC Opinion Poll in the fan artist and fan writer categories.

JAMES VAN HISE / EDITOR

Way back in issue #107 Randy Medoff requested a chronological index to Michael Moorcock's "Elric" tales. In #109 a reader sent in a list that Doug Herring disagrees with. Here is his index:

#1: "The Dreaming City" from STEALER OF SOULS - Lancer 1967
#2: "While the Gods Laugh" " " " " "
#3: "The Singing Citadel" from THE SINGING CITADEL-Berkly 1970
#4: THE SLEEPING SORCERESS - Lancer 1967
#5: "The Stealer of Souls" from STEALER OF SOULS - Lancer 1967
#6: "The Jade Man's Eyes" from FLASHING SWORDS #2 - Dell 1974
#7: ??? from FLASHING SWORDS #3? - Dell ?
#8: "Kings in Darkness" from STEALER OF SOULS - Lancer 1967
#9: "The Flame Bringers" " " " " "
#10: STORMBRINGER - Lancer 1967

And in case I haven't mentioned it, you can add science-fiction to the growing list of eligible topics for "Information Center"; next issue I'll add the fields of radiobiology and mideival architecture.

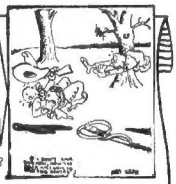
WITHAM FITZGERALD -- Carle Place, N.Y.
IN "TIP TOP"#36(APRIL'39), ONE WINNER OF THE 'BUFFALO BOB' CONTEST WAS A HARVEY KURTZMAN; WAS IT THE SAME OF E.C. FAME???

Harvey Kurtzman
2166 Clinton Ave.
Bronx, New York

Yup.

DID LOU FINE DO THE COVER OF "PLANET"#3?

I don't have a "Planet"#3; can any Fiction House collectors answer this'n?



TOM J. STEIN — Norwalk, Conn.

IN THE EARLY 60'S BUBBLES INC. PRODUCED AN EXCELLENT SERIES OF GUM CARDS CALLED 'MARS ATTACKS'; WHO DID THE ART???

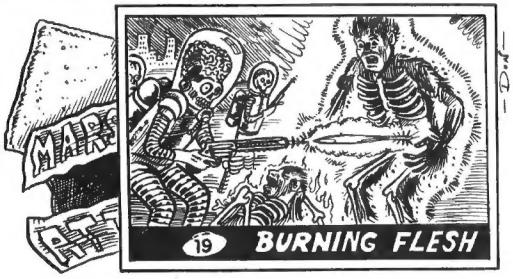
Boy, you've hit on one of the fondest memories of my childhood! Of all the comics and bric-a-brac I had when I was young, the only items I never got rid of (and then had to regain later) were my UNCLE SCROOGE and DONALD DUCK comics and my full set of "MARS ATTACKS" cards! I'd LOVE to know who painted these wonderfully horrible and gloriously gorey scenes!!! (My favorite was #19: "burning flesh"!!! I used'a' really think that was "neato"!)

RANDY MEDOFF -- Hartsdale, N.Y. (RB*CC #107)
IN WHAT CHRONOLOGICAL ORDER DO MOORCOCK'S "THE DREAMING CITY", "THE STEALER OF SOULS", AND "THE SLEEPING SORCERESS" FOLLOW???

Brian Prescott (who has several questions appearing later in this same column) was kind enough to send me the solution to that little puzzle: Michael Moorcock's "Elric" novels run in this order --

#1 "The Dreaming City" #2 "The Stealer of Souls"
#3 "The Sleeping Sorceress" #4 "Stormbringer"

Furthermore, I'm told that there was an interesting review of the "Elric" books in Marvel's short-lived pulp "Haunt of Horror" #1, June 1973.



GEORGE OLSHEVSKY -- Toronto, Ontario, Canada (to paraphrase:)
OVERSTREET LISTS "YELLOW CLAW" COMICS AS RUNNING FIVE ISSUES, BUT I HAVE REASON TO DOUBT IT. HOW MANY ISSUES WERE THERE???

To the best of my knowledge, there were only four issues; is there a #5 reading? If so, I wish he'd write in...

MARK DANIELS --"ωϥϭ"(I can't read this writing), Connecticut
CAN YOU GIVE ME THE APPROXIMATE VALUE OF 'DRAW COMICS - HERE'S HOW', AN ART INSTRUCTION BOOK PUBLISHED BY WHITMAN IN 1933???

These art instruction books are re-issued perpetually. In local art shops I see copies of "Modern Cartooning" copyrighted 1946! And most of these books that I've seen are incredibly inept! So I'd guess your "DRAW COMICS - HERE'S HOW" is virtually worthless.

Back with Stan Slupczynski...
I LIKE THE INDEXES YOU FEATURE IN RB&CC, BUT IS THERE ANY OTHER PUBLICATION THAT DEALS HEAVILY WITH INDEXES OR ARE THERE FANS WITH OTHER INDEXES I COULD GET COPIES OF???

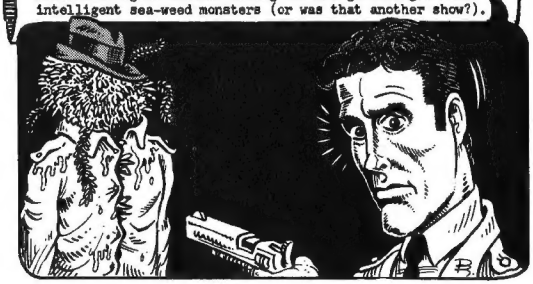
No, there aren't any other index-prone publications. There have been some excellent one-shots such as the afore-mentioned "Al Williamson: His Work" by Vadeboncoeur, Wade Brothers' "EC Checklist", and various out-of-print indexes by Jerry Bails and Mike Nolan. Does anyone know of any others?

JERRY BECK -- Flushing, New York.
I REMEMBER DOZENS OF "MAN FROM U.N.C.L.E." PAPERBACKS BACK IN THE '60S; HOW MANY WERE THERE & WHAT WERE THEIR TITLES???

#1:The Thousand Coffins Affair" (add "The...Affair" to
#2:...Doomsday... all titles.)
#3:...Copenhagen... (Ace) #14:...Cross of Gold...
#4:...Dagger... (Books) #15:...Utopia...
#5:...Mad Scientist... #16:...Splintered Sunglasses...
#6:...Vampire... #17:...Hollow Crown...
#7:...Radioactive Camel... #18:...Unfair Fair...
#8:...Monster Wheel... #19:...Power Cube...
#9:...Diving Dames... #20:...Corfu...
#10:..Assassination... #21:...Thinking Machine...
#11:..Invisibility... #22:...Stone-Cold Dead in
#12:..Mind-Twisters... the Market...
#13:..Rainbow... #23:...Finger in the Sky...
Unpublished: "The Final Affair"(#24).
And while we're on the subject:
"The Girl From U.N.C.L.E." (Signet)
#1:...Birds-of-a-Feather... #2:...Blazing...
Also: "The Man From UNCLE's ABC's of Espionage"

DEBORAH DONAHUE -- Inglewood, Georgia.
IN THE LATE '50S THERE WAS A TV SERIES CALLED "FIVE FINGERS" THAT STARRED MY FAVORITE ACTOR, DAVID HEDISON. DO YOU KNOW ANYTHING ABOUT THE SHOW???

Waitaminit. David Hedison is your FAVORITE actor? Your FAVORITE?? David Hedison??? (Well, I should talk, a guy with a fetish for a myopic whiskered duck in a top hat).
"5ive Fingers"; 16 episodes; debut:10/3/59; NBC; hour; b&w; David Hedison as U.S.Intelligence agent Victor Sebastian, with Luciana Paluzzi as Simon Genet; based on "Operation Cicero" by L.C.Moyzisch. As I recall, the show involved undercover agent Hedison mixing in foreign intrigue with intelligent sea-weed monsters (or was that another show?).



RAY ELLIOTT -- Richmond, Virginia
WHAT WAS THE TITLE & YEAR OF THE MOVIE IN WHICH THE WOLFMAN WAS FINALLY CURED.

Let's go all the way:
"House of Dracula" Universal 1945; 67 minutes; d: Erle Kenton; screenplay:Edward Lowe; photography:George Robinson; music: Edgar Fairchild; art director:John Goodman, Martin Obzina; exec.prod:Joseph Gershenson; special effects:John Fulton; make-up:Jack Pierce; producer:Paul Malvern. Cast: Larry Talbot: Lon Chaney,Jr.; Dracula:John Carradine; monster:Glenn Strange; also: Onslow Stevens,Ludwig Stossel,Jane Adams,Lionel Atwill, Martha O'Driscoll, Skelton Knaggs, Dick Dickinson,Greg Mukadian.
Due to the miracle of modern neurosurgery Larry Talbott was cured of his lycanthropy, but he seemed to have a relapse because 3 years later he was still howling at the moon in "Abbott & Costello Meet Frankenstein".

HOW ABOUT AN INDEX ON THE ENTIRE "MUMMY" SERIES???

Sure. Here's a list of ALL the various & sundry Mummy flix, but only the 2nd thru 5th listings are a part of the true Universal Mummy series. (No, #1 wasn't a part!).
"The Mummy" 1932; Universal; 78 min.; d:Karl Freund.
"The Mummy's Hand" 1940; Univ.; 67 min.; d:Chris Cabanne.
"The Mummy's Tomb" 1942; Univ.; 61 min.; d:Hal Young.
"The Mummy's Ghost"1944; Univ.; 60 min.; d:Reggie LeBorg.
"The Mummy's Curse"1945; Univ.; 61 min.; d:Leslie Goodwins.
"Abbott & Costello Meet the Mummy"; 1955; 79 min.; Univ.; d:Charles Lamont
"The Mummy" 1959; Hammer; 86 min.; d:Terence Fisher.
"Curse of the Mummy's Tomb" 1964; Columbia; 80 min.; d:Michael Carreras.
"The Mummy's Shroud" 1967; 20th Century-Fox; 91 min.;d: d: John Gilling.
"Blood From the Mummy's Tomb" 1972; Am.Int/Hammer; 94 min.; d: Seth Holt.

DAVE HARTMAN -- Hoopeston, Ill.
COULD YOU GIVE ME A ROBERT E. HOWARD INDEX???

Hiya, Dave ol' pal. Bet you didn't expect it'd be me answering your question, didja'? Actually the answer comes from Bob Selvig who's on the other line. Come in, Bob:

ROBERT E. HOWARD PULP INDEX

"WEIRD TALES"

1925 -- Aug.
1926 -- Apr.
1927 -- Jan.
1928 -- Feb., Mar.
1929 -- Aug., Sept.
1930 -- Nov.
1931 -- Apr., May, Oct., Nov., Dec.
1932 -- Feb., May, Nov., Dec.
1933 -- Jan., Mar., June, July, Sept., Oct., Dec.
1934 -- Jan., Feb., Apr., May, Aug., Sept., Oct., Nov., Dec.
1935 -- Mar., May, June, Nov., Dec.
1936 -- Jan., Feb., Mar., Apr., July, Aug., Sept., Oct., Dec.
1937 -- Feb.
1938 -- May.
1939 -- Feb., July, Aug.

"ORIENTAL STORIES"

1930 -- Oct.-Nov.
1931 -- Feb.-Mar.

"GOLDEN FLEECE"

1938 -- Dec.
1939 -- Feb.

"STRANGE TALES"

1932 -- June
1933 -- Jan.

"ARGOSY" Aug. 15, 1936

"SPICEY ADVENTURE" 1936-?

INDEX TO PRIMARY R.E.H. CHARACTERS

Conan

"WEIRD TALES"

1932 -- Dec.
1933 -- Jan., Mar., June, Sept., Oct.
1934 -- Jan., Apr., May, Aug., Sept., Oct., Nov., Dec.
1935 -- Mar., May, June, Nov., Dec.
1936 -- Jan., Feb., Mar., Apr., July, Aug., Sept., Oct.

King Kull

"WEIRD TALES"

1929 -- Aug., Sept.
1939 -- Feb.

Bran Mak Morn

"WEIRD TALES"

1927 -- Jan.
1930 -- Nov.
1931 -- Dec.
1932 -- Nov.

LARRY LANKFORD -- Garland, Texas.
WAS DR.DOOM WHO APPEARED IN 'AMAZING FANTASY' #1-7 THE SAME CHARACTER WHO BATTLED THE FF, SUB-MARINER, ETC.???

MM. I'll hafta' give you a C- on that question (you can tell I'm really getting swell-headed when I start grading my questioners!)...that was in AMAZING ADVENTURES (and earlier incarnation of AMAZING FANTASY), it was issues #1 (June 1961) to #4, and #6 (Nov.'61), and it was Dr.Droom, not Doom. Dr.Droom was obviously an early version of Dr.Strange. He was a docter who was given mystic powers by a dying "ancient one", went about doing good deeds with the dead Llama's aid as his assistant...and he even had a moustache. A more detailed list of Dr.Droom's appearances can be found in my AMAZING ADVENTURES index back in RBCC #109.

JONATHAN THUNDER -- Springbrook, N.Y.
THROUGH COLLECTING OLD D.C. COMICS I HAVE NOTICED THAT MANY HEROES, IN PARTICULAR SUPERMAN AND BATMAN, WERE VERY RADICAL. FOR EXAMPLE, BATMAN MURDERED SHOWING LITTLE EMOTION OTHER THAN THE CRIMINAL DESERVED IT. DURING THESE EARLY YEARS (1938-1941) SUPERMAN WOULD USE ANY ILLEGAL TACTIC IN HIS MEANS TO CATCH A CRIMINAL, OBTAIN A CONFESSION. THESE GUYS WERE REAL TERRORISTS! NOW THE THING I DON'T UNDERSTAND IS WHY, AFTER 1941, DID THESE HEROES REFORM AND START OBEYING THE LAWS OF THE GOVERNMENT???

"Murder"? "Illegal tactics"? Them's mighty strong words! Just the same, there's still a great deal of truth in what you're saying. I recall one story in a very early issue of "Superman" wherein one mad genius tried to electrocute our Man of Steel; he failed,naturally, and only succeeded in charging Superman's invulnerable body with electricity. Superman then walked over to the villain (who was now placidly standing and looking on), touched him and purposely(with-malice-of-forethought?) electrocuted the poor fella' unto-his-death!!! I believe the reasons for such behavior are sundry: First, in the early 30's to early 40's heroes who worked outside the law to harrass villains the law couldn't touch were all the vogue. For example, the Shadow, the Lone Ranger and his grand-nephew the Green Hornet, the Spirit -- these were guys who operated outside the auspices of the law, and were often themselves pursued by both the underworld and the police. Superman & Batman were characters synthesized from various radio and pulp heroes, so in the early years they held close to this form. Secondly, it goes without saying that the'30's idea of law enforcement and the '70's idea of law enforcement are entirely different! In those old days, the law was twisted and distorted in order to get at evil-guys, today the concern is for the poor beleaguered lil' criminal's rights. There's something to be said for and against both styles, but dis is neider da time or da place fer dat. Suffice it to say (as the 53,000 students who did their sociology termpapers on comic books will agree) literary and media heroes reflect the feeling of the times. As to why they changed circa 1941?... as Ray Miller was saying (writing) recently, when double-yew double-yew two broke out the laws of the land really cracked down on everything to maintain the semblance of order which is imperative during war-time. Besides, I'm sure the comic companies felt that the public and service men saw or heard of enuff killing than to put more of it in their funnee books!

BILL ROBERTS -- Bartow, Florida
HOW'S ABOUT A "FLASH GORDON" INDEX AND AN ALEX RAYMOND INDEX???

Well, okay, but what all do you want me to cover? I guess I'll stick to comics and Big Little Books, and give both indices simultaneously:

David McKay:
KING #1 (April 1936) - 145, 148 - 155 (Nov.-Dec.49)Raymond reprints.
MAGIC #107 & 108 (June & July 1948) Raymond newspaper reprints.
FEATURE BOOK #25 (1940) WOW #4 (Nov.36)Raymond rep.

Dell:
4-COLOR/ONE-SHOT #10 & 84 (Raymond reprints); #173, 190, 204, 247, (all by Paul Norris); #424 (Jack Lehti); #512(#1), #2 (Frank Thorne). MARCH OF COMICS #118(Sept.54), 133 (Aug.55) & 142(Feb.56).

Harvey:
FLASH GORDON #1 (Oct.50) to #4 (April'51) Raymond reprints.

Gold Key: FLASH GORDON #1 (June 1965) Norris reprint.

King: #1 (Sept.66) to #11 (Dec.67).

Charlton: #12 (Feb.69) to #18 (Jan.70).

Plus: Macy's give-away - FLASH GORDON RAIDS JAPAN (1943)

Big Little Books: (All Raymond reprints)
"FG and the Perils of Mongo" #1423(1940)
"FG and the Power Men of Mongo" #1469 (1943)
"FG and the Red Sword Invaders" #1479 (1945)
"FG and the Tournament of Mongo" #1171 (1935)
"FG and the Tyrant of Mongo" #1484 (1942)
"FG and the Witch Queen of Mongo" #1190 (1936)
"FG in the Forest Kingdom of Mongo" #1492 (1938)

"FG in the Ice World of Mongo" #1143 (1942)
"FG in the Jungles of Mongo" #1124 (1947)
"FG in the Water World of Mongo" #1107 (1937)
"FG on the Planet Mongo" #1110 (1934)
"FG and the Fiery Desert of Mongo" #1147 (1948)
"FG and the Monsters of Mongo" #1166 & give-away edition (1935)
Fast Action Books:
"FG vs. the Emperor of Mongo" (1936);
"FG and the Ape Men of Mor" #12 (1942)
I also understand that there was a short-lived (possibly one-shot) Flash Gordon Pulp magazine in the mid-thirties, maybe containing Raymond art reprints.
As for the Alex Raymond index, it should be noted that along with "Flash Gordon", Alex also drew and created (or co-created) the newspaper strips "Jungle Jim","Secret Agent X-9"&"Rip Kirby". So:
comics: (all Raymond reprints)
SECRET AGENT X-9 #1 & 2 (1934) 120 pages, 8"x7½" by David McKay Co.
FEATURE BOOK #8 (X-9)(1937) by David McKay Co.
FEATURE BOOK #51 & 54 (Rip Kirby) (1947) by David McKay Co.
HARVEY COMICS HITS #57 (Rip Kirby)(1952) by Harvey.
Big Little Books: (all Raymond reprints)
"Jungle Jim " #1138 (1936); "Jungle Jim & the Vampire Woman"#1139 (1937)
"Secret Agent X-9"#1144(1936)
"Secret Agent X-9 and the Mad Assassin"#1172(1938)
I think that should cover it, right? Right? Hah? At any rate, let me know of any additions or (shudder) corrections.

WILLIAM TILDEN -- Islesboro, Me.?
WHAT COMPANY PUT OUT THE ORIGINAL "DAREDEVIL" AND HOW LONG DID THE SERIES LAST???

No sweat. Lev Gleason published DAREDEVIL #1-134 (July'41 - 1955); however, a "kid" strip the "Li'l' Wise Guys" took over the comic with #70 ousting Daredevil except for a few cameo appearances in the early 1950's. DD also appeared in SILVER STREAK #6(debut, Sept'40) - #17(Dec'41), in text features in BOY comics, and a reprint in a 1941 issue of DOUBLE comics.

WHAT WAS IN 'WHIZ' #1 IF #2 WAS THE DEBUT OF CAPT. MARVEL???

Well, this whole schmear was described in detail in the editorial of that recent DC reprint of WHIZ #2, but I'll try to summarize it here: In 1939 Fawcett decided to publish a hero comic and kinda' link it to their popular CAPT.BILLY'S WHIZ-BANG spicey joke magazine. They decided on a comic called "WHIZ" with a super-guy named "Capt." sumpthin', an alter-ego named "Billy" whatzit, and even a lightning bolt for the "bang". Artist Bill Parker created a character named "Capt. Thunder" which was illustrated for WHIZ #1 by CC Beck. But before #1 was printed, it was decided to change the good captain's handle to "Marvel"; the revamped issue was numbered #2,while only a few "ashcan" issues of #1 were run off for copyright purposes. If any of these issues of #1 still exist, dealers would slap such a price on it as to make this hobby even a little more depressing than it's gotten in the last few years, price-wise.

LARRY BELL -- Acton, Illinois
WHAT ARE THE HOME ADDRESSES & PHONE NUMBERS OF THE FOLLOWING PEOPLE: PAT BOONE, CHRISTOPHER PLUMMER, WILLIAM SHATNER, ETC., ETC.???

Are you kidding? Even if I knew their addresses, their phone numbers are unlisted! But if you care to write to any of the long list of TV & movie personalities that you sent me, all you need do is address the mail in care of: Screen Actors Guild; 7750 Sunset Blvd.; Hollywood, Calif.; 90046. They'll be happy to forward it.

TELL ME WHAT YOU CAN ABOUT THE TV SHOW 'SHEENA', AND WHAT BECAME OF THE ACTOR WHO PLAYED SHEENA???

"Sheena, Queen of the Jungle"; 26 episodes; ½ hr.; 1955-56;
producer: Nassour Studios; Distributor: ABC Films.
Cast-- Sheena:Irish McCalla. Also starring Christian Drake and a chimp named "Chim".
What became of the "actor" who played Sheena? First off, I'd guess he went to Denmark to have his sex changed for the role. Otherwise...?

TOM STEIN -- Norwalk, Conn.

I CAN REMEMBER SEEING SOME WELL ANIMATED SUPERMAN CARTOONS ON TV SEVERAL YEARS AGO. WHAT INFORMATION CAN YOU GIVE ME CONCERNING THEM???

Great Krypton, you certainly don't mean those CBS Saturday morning pieces-of-trash!!!! I assume you're referring to those old Dave Fleisher--Paramount masterpieces; I just wish they'd ever shown them on Louisville TV! (I'd never heard of them being released to TV, but anyway...) Assuming we're talking about the same thing, here's an index.
(Released between Sept. 26, 1941 & July 30, 1943):

#1: "Superman"	#9: "Terror on the Midway"
#2: "Mechanical Monsters"	#10: "The Japoteurs"
#3: "Billion Dollar Limited"	#11: "Showdown"
#4: "The Arctic Giant"	#12: "The 11th Hour"
#5: "The Bulleteers"	#13: "Destruction, Inc."
#6: "The Magnetic Telescope"	#14: "The Mummy Strikes"
#7: "Electric Earthquake"	#15: "Jungle Drums"
#8: "Volcano"	#16: "The Underground World"
	#17: "Secret Agent"

#11 was filmed in 3 dimensional "stereoptical process".

WHAT DID SIEGEL & SHUSTER DO BEFORE THEY CREATED SUPERMAN??? AND DID THEY CREATE ANY OTHER CHARACTERS BESIDES SUPERMAN???

Siegel & Shuster had been working on Superman as far back as 1933, but prior to his first appearance in June 1938 ("Action" #1) Mr. S and Mr. S had worked on various other comic book characters such as Slam Bradley, Spy, Federal Men, Radio Squad, Henri Duval, and Dr. Occult ("More Fun"'s Dr. Occult, incidently, was a special powered character which preceded Superman's debut -- if magic powers conform to your idea of super-powers). Siegel and Shuster also created a rather unorthodox hero Funnyman for Magazine Enterprizes; he appeared in "Funnyman" #1 (Jan. 1948) to #7 (Aug. 1948). And Jerry Siegel has done other comic scripting and "creating" for such lines as Archie's Mighty Comics.

DAVE HARTMAN -- Hoopeston, Ill.
COULD YOU LIST EVERY COMIC EVER PUBLISHED AFTER APRIL 3, 1944, THE ARTISTS, WRITERS, PAGE COUNT, SPECIAL CHARACTERS, COLOR OF INKS, QUALITY OF STAPLES, & ANY OTHER INFORMATION YOU MAY HAVE ON THEM??? AS PER YOUR REQUEST LAST ISSUE, THIS BEING ONLY ONE QUESTION, I ENCLOSE ONLY ONE STAMP.

Oh, a WISE guy, ey? Meet me out backa' this magazine in 15 minutes!

WHO WERE THE ARTISTS WHO HAVE PAINTED COVERS FOR DELL/GOLD KEY???

I've often wondered that myself, and I've noticed many of these beautiful paintings are turning up at conventions recently. Again, J.Bails fills us in (this is getting monotonous!); a partial list: Morris Gollub did covers for "Tarzan","Samson", et al; Till Goodan did"Gene Autrey",etc.; Richard Powers did "Dr.Solar", etc.; and George Wilson did "Twilight Zone","Karloff","Turok","Magnus","Phantom","Space Family Robinson", et al.! I think these folk deserve a round of applause! clapclapclapclapclapclapclapclapclapclap.

I RECALL A DISNEY MOVIE WHERE PATRICK MCGOOHAN DISGUISED HIMSELF AS A ZORRO-TYPE "SCARECROW"CHARACTER. GOT ANY INFO???

This was actually a three-parter off the Disney TV series. "The Scarecrow of Romney Marsh" appeared Feb.9,16 & 23,1964; McGoohan starred as Dr.Syn, a mild mannered vicar who became our fearsome hero by night. As the Scarecrow, Dr.Syn managed smuggling operations to benefit the poor folk in his 18th century English locale. Where Zorro had his Capt.Monastario and Robin Hood had his Sheriff of Notingham, the Scarecrow had General Pugh of Her Majesty's Troops. Members of the cast: Gen.Pugh:Geoffrey Keen; Mipps:George Cole; John Banks:Sean Scully; Sir Thomas Banks:Michael Hordern; Joe Ransley:Patrick Wymark; Lt.Phil Brackerbury:Eric Flynn; Simon Bates:Tony Britton; & Harry Banks:David Buck. This superb mini-series gave birth to a Gold Key comic that lasted 3 issues in 1964-65.

ON THE PRISONER, DOES ANYONE REALLY KNOW WHO RAN THE VILLAGE ...I PERSONALLY THINK IT WAS ALIENS FROM OUTER SPACE.

It never seemed too enigmatic to me: The Village was a set-up jointly run by the various (worldly) power-bloks. The purpose was to process or deter spies and agents who wished to renounce their profession, as #6 did. Retired spies couldn't be allowed to run about with their heads full of top-secrets; the Village was designed to find out what they knew, then either brainwash it OUT of 'em or permanently restrain them. In #6's case, I believe the objective was to obtain his undelivered report from his last mission, and find out what he had learned on that assignment that had caused his resignation. This was all only the superficial explanations -- I could go on that The Village actually represented all the forces in modern society that try to dehumanize the individual (a favorite Patrick McGoohan theme) but that's a thesis worthy of its own seperate article.

I sure wish I got more questions concerning TV! Unlike movies or comics, vintage TV gets far less attention than it deserves, and I therefore find it the most stimulating part of I.C.

DAVID HISSONG JR. -- Mt. Vernon, Ohio
I'M A "SEMI-TREKKI" AND WOULD LIKE TO KNOW IN WHAT YEAR "STAR TREK" IS SET, AND WHETHER OR NOT ONE CAN READ THE STAR DATES OF THE CAPTAIN'S LOG???

I'm sure to hear from the Trekkies on this'n, but in the episode "Space Seed" with Ricardo Montalban in suspended animation, it is remarked on one occaission that he had been frozen in the late 20th century, and later it is stated that RM had been frozen for 300 years. S'figger it out f'yerself; this places "Star Trek" circa 2300 AD. Now whether one can translate Star Dates into people-time, I dunno'. Trekkies?

DAVID LOUIE -- Baldwin, New York
I'D LIKE TO SEE AN INDEX TO ALL THE INDICES THAT HAVE EVER APPEARED IN 'INFORMATION CENTER'.

An oft asked question. Allright then, issue by issue:
RBCC #63: Capt.Comet(STRANGE ADVENTURES).
#67: Adam Strange (MYSTERY IN SPACE, SHOWCASE).
#76-80: Batman (BATMAN, DETECTIVE, WORLD'S FINEST, STAR SPANGLED.
#81-83: SUPERMAN.
#88-90,92-94: STRANGE ADVENTURES.
#92: DONALD DUCK 4-COLORs and Barks issues.
#93: GHOST RIDER. #95: Enemy Ace.
#96-99: CAPT.MARVEL ADVENTURES. #98: Tower comics.
#101-103: BLACKHAWK. #104: Ghost Rider appearances.
#105-106: MYSTERY IN SPACE.
#108: Robert E.Howard, Ray Bradbury E.C. adaptions.
#109: AMAZING ADVENTURES, TALES TO ASTONISH, TALES OF SUSPENSE.
#110: GREEN LANTERN #76-89, Superman cartoons, STRANGE TALES, JOURNEY INTO MYSTERY, STRANGE WORLDS, WORLD OF FANTASY; TV-- "The Prisoner", "Twilight Zone" hour shows.
#111: CAPT.ACTION, BRAVE & BOLD; TV-- "Green Hornet","UNCLE"I.
#112: 3D comics, SHOWCASE I; TV-UNCLE"II,"Outer Limits"I; movies: Cisco Kid.
#113: SHOWCASE II, Richard Corben, TV--"UNCLE"III, "O.L."II.
#114: Al Williamson/Atlas, Dick Tracy 4-COLORs, GYRO/DAISY/GRANDMA, ATOM, TV--"Avengers"I, "UNCLE"IV, 1956; movies: Abbott & Costello, Dimitri Tiomkin.
#115: Tawky Tawny, Flash Gordon/Alex Raymond, Williamson/Atlas reprints, Tintin, WORLD'S FINEST features, Atlas titles; TV-- "Avengers"II, "Superman", 1951; movies-- mummy series.
#116: CAPT.AMERICA I, Barry Smith, Jack Benny; TV--"Avengers" III, "Wild Wild West"I; movies-- Sherlock Holmes.
AND MORE TO COME !!!

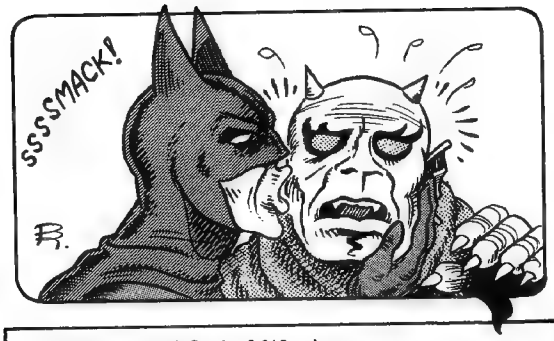
ROBERT CHAPMAN -- Fountain Valley, Ca.
IN WHAT COMICS APPEARED ADAPTIONS OR OTHER VERSIONS OF STORIES BY ROBERT HEINLEIN, ISAAC ASIMOV, ARTHUR CLARKE, OR RAY BRADBURY???

Omigosh, I feel another index creepin' up on me already! Actually, I don't know of any comic book adaptions of work by Clarke. Asimov's "Fantastic Voyage" was indirectly adapted to a Gold Key in 1966 (the comic being a version of the movie version). Adaptions of Heinlein's "Destination Moon" moo'm' pitcher appeared in the premiere issue of D.C.'s "Strange Adventures" (Aug.-Sept. 1950), and in "Destination Moon" an un-numbered 1950 Fawcett movie comic (art by Curt Swan); this latter comic was reprinted in Charlton's "Space Adventures" #20 (March 1956) under the title "First Trip to the Moon" and was reprinted again under this disguised title just two years later in "Space Adventures" #23 (the comic series was out of production for a while). Now, as for Bradbury...this was one of the first questions Ray Miller forwarded to me and he already had a list prepared of Bradbury's work. As I again don my INDEX-MAN costume, I present:

E.C. COMICS ADAPTIONS of RAY BRADBURY stories
submitted by Ray Miller, hisself

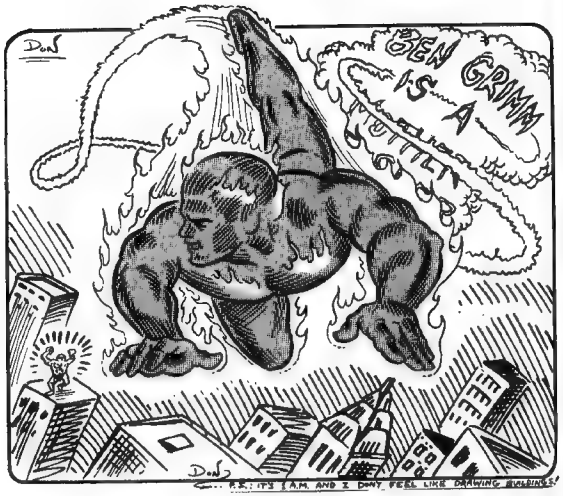
story title	comic title/issue	artist
"Black Ferris"	"HAUNT OF FEAR"#18	Jack Davis
"Changeling"	"WEIRD SCIENCE"#20	Jack Kamen
"The Coffin"*	"HAUNT OF FEAR" #16	Jack Davis
"The Emissary"	"VAULT OF HORROR" #22	Jack Kamen
"The Flying Machine"	"WEIRD SCIENCE-FANTASY"#23	B. Krigstein
"The Handler"*	"TALES FROM THE CRYPT"#36	Graham Ingels
"Home to Stay"	"WEIRD FANTASY" #13	Wally Wood
"I, Rocket"**	"WEIRD FANTASY" #20	Al Williamson
"King of the Grey Spaces"**	"WEIRD FANTASY"#19	Severin & Elder
"The Lake"*	"VAULT OF HORROR" #31	Joe Orlando
"Let's Play Poison"*	"VAULT OF HORROR" #29	Jack Davis
"The Long Years"**	"WEIRD SCIENCE" #17	Joe Orlando
"Mars is Heaven"**	"WEIRD SCIENCE" #18	Wally Wood
"The Million Year Picnic"	"WEIRD FANTASY" #21	Severin & Elder
"The October Gang"	"SHOCK SUSPENSTORIES"#9	Jack Kamen
"The One Who Waits"**	"WEIRD SCIENCE" #19	Al Williamson
"Outcasts of the Stars"**	"WEIRD SCIENCE"#22	Joe Orlando
"Punishment Without Crime"**	"WEIRD SCIENCE"#21	Jack Kamen
"The Screaming Woman"*	"CRIME SUSPENSTORIES"#15	Jack Kamen
"The Silent Towns"	"WEIRD FANTASY" #22	Reed Crandall
"The Small Assassin"*	"SHOCK SUSPENSTORIES"#7	George Evans
"A Sound of Thunder"	"WEIRD SCIENCE-FANTASY"#25	Al Williamson
"Surprise Package"	"WEIRD SCIENCE" #20	Jack Kamen
"There Was an Old Woman"*	"TALES FROM THE CRYPT"#34	G. Ingels
"There Will Come Soft Rains"**	"WEIRD FANTASY"#17	Wally Wood
"Touch and Go"*	"CRIME SUSPENSTORIES"#17	Johnny Craig
"What the Dog Dragged In"	"VAULT OF HORROR"#22	Jack Kamen
"Zero Hour"	"WEIRD FANTASY" #18	Jack Kamen

* = reprinted in the Ballantine book, "Autumn People"
** = " " " " " "Tomorrow Midnight"



DAVID CLARK -- Walnut Creek, California.
HOW ABOUT DOING A CORRELATION BETWEEN THE HEROES WHO HAVE TEAMED UP WITH BATMAN IN 'BRAVE & BOLD' AND THEN LOST THEIR OWN SERIES SHORTLY THEREAFTER???

At first, this sounded like a pretty clever idea for a rather novel index. Y'know, suggesting that the Batman's alliance is the kiss-of-death for a character and that Mr.Steed and Mrs. Peel should be called in to investigate ("Mrs.Peel...we're needed..."). But on closer examination, what you've suggested (that a character's own series is discontinued soon after he is teamed with the Batman in BRAVE & BOLD) simply isn't true! The only instances of this happening were B&B #79(Sept.'68) when Batman teamed with Deadman who lost his series in Jan. 1969; B&B #80 (Nov.'68) with the Creeper who lost his title in March 1969; and lastly B&B #109(Nov.'73) with the Demon who was ousted in Jan.'74. No other characters have lost their own series' within less than halfa' year of their teaming with the Batman. And since he often teams with characters who have LONG since lost their own titles, or have never even had their own titles in recent years (Wildcat, Green Arrow, Black Canary, etc.) your theory seems to fall apart. In fact, Batman's kiss seems to be anything but death when recent "co-stars" are given their own titles AFTER they've appeared with him (the Joker, Manbat). And Robin has NEVER been repelled by the Batman's kiss (at least if we're to believe Dr. Freddy Werthan).



DAVE CAMPITI -- Wheeling, West Virginia.
IS THE COLOR SECTION IN WARREN'S 'SPIRIT'#1 NEW OR REPRINT?

Definitely reprint! I was surprised that there was some hubbub about people thinking that those color sections were new! Warren, for some reason, didn't bother to acknowledge these as reprints, but (with all due respect) Will Eisner just doesn't draw as well as that anymore...or at least he doesn't try to.

A QUESTION FOR A FRIEND: WHAT DO PEOPLE SEE IN JACK KIRBY'S ARTWORK??? HE CAN'T DRAW PEOPLE, HIS LAY-OUTS ARE PAGE WASTERS, HIS BACKROUNDS ARE YUCK, ETC., AD NAUSEUM.

Needless to say, those are merely your friend's opinions, which he fortunately shares with very few others. It's true that Kirby's work is VERY stylized, and an untrained eye might misconstrue style for crudity. However, the fact remains that there is probably no comic artist today who can charge his work with more life and action or tell a story with as much finesse as Jack Kirby. Even though I can name about a dozen cartoonists whose work I prefer to Kirby's, if I had to choose one artist as the epitome of the PERFECT comic-book illustrator, I'd hafta' choose the "King". Actually, I really don't have the time or space (or ability) to tell you what makes Kirby great...suffice it to say that your friend is missing quite a bit!

JOHN ASTOLFI -- Ogdensburg, New York.
TELL ME EVERYTHING YOU KNOW ABOUT TV'S "SPACE ANGEL"&"SPACE GHOST".

Yassuh. Space Angel was actually Scott McCloud, agent of the Interplanetary Space Force. TV Comic Strips Inc. produced 260 cartoons - 52 shows for syndication in 1964. And Space Ghost, along with his typically disgusting kid-sidekicks, Jan & Jace & Blip the Space Monkey, righted interstellar wrongs via their Phantom Cruiser while stationed on Ghost Planet. (The faster-than-light Phantom Cruiser was invisible because it traveled too swiftly to reflect an image...think about it - makes sense!) Hanna-Barbera produced 42 Space Ghost films during 1966-69. SGs voice was Gary Owens.

WHO WAS THE VENTRILOQUIST WITH DANNY O'DAY & FARFEL THE DOG???

When Farfel sang "N-E-S-T-L-E-S...Nestles makes the very best...chaaaaaaawwwwwk-lit!" that was Jimmy Nelson verbalizing.

JIM WARREN -- Longmeadow, Massachusetts

CAN YOU NAME AT LEAST ONE ISSUE OF 'PLASTIC MAN' BY RUSS HEATH?

Russ Heath never drew Plastic Man...however, he DID do the great "Plastic Sam" strip in MAD #14 (Aug.1954). Could this be what you're thinking of by any strrreetch of the imagination (ow) ?

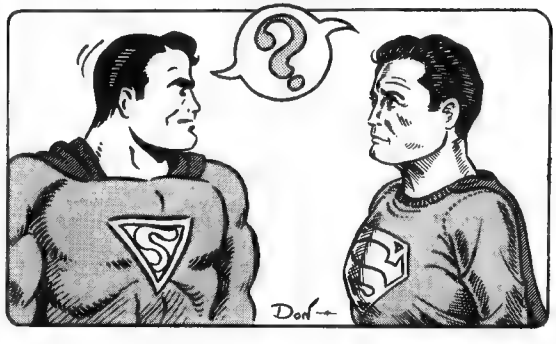
INDEX SECTION

IRA MATETSKY -- Baldwin, New York

'ADVENTURE' #1-400. CHARACTERS???

You don't mince words do you, there, Ira? It took you a mere 3 (sort of) words to ask that whopper. Gotta' train to catch? Well, I can't seem to reach all the way back to #1 (of course it was NEW COMICS #1-11 and NEW ADVENTURE #12-31); but let us begin with #32 and do #32-400... (REPRINT)

Anchors Aweigh: #32-52.
Aquaman: #103-117,119-152, 154-164 even issues,167,168, 170-206,208-280,282,284.
Barry O'Neill:#32,34-60.
Black Canary:#399r.
Bulldog Martin:#40.
Capt.Desmo:#32-47.
Congorilla:#270-281,283.
Cotton Carver:#35-65.
Dale Daring:#32-37.
Federal Men:#32-70.
Genius Jones:#77-102.
Golden Dragon:#32-36.
Green Arrow:#103-205,207-269.
Hourman:#48-83.
Jack Woods:#39-42.
Johnny Quick:#103-204,206, 207.
Legion of Super-Heroes: #300-380.
Manhunter:#73-92.
Mark Lansing:#53-62.
Mike Gibbs,Guerilla:#84-102.
Paul Kirk, Manhunter:#58-72.
Rusty & his pals:#32-52.
Sandman:#40-102.
Shining Knight:#66-125,127,128, 131,132,137-139,142-145,148, 150, 151-165 odd issues,166.
Skip Schuyler:#37-46.
Socko Strong:#40-54.
Starman:#61-102.
Steve Conrad:#47-76.
Steve Malone:#38 & 39.
Superboy:#103-315, & reprints: #317-338,340-345,356.
Supergirl:#381-400.
Superman:#339r.
Tales of Bizarro World: #285-299.
Tod Hunter:#32-38.
Tom Brent:#32-39.



Back in issue #108 I ran a list of 3D comics that I culled from the pages of Mr. Overstreet's spiffy guide. But naturally, not all 3D comics would be listed under "3D"; I knew a more complete listing would eventually show up, and Larry Brooks finally sent one in:

3 D C O M I C S

St. John
"House of Terrer" #1, Oct.'53
"The Hawk" #1, Nov. '53
"World's First 3D Comics Starring Mighty Mouse" #1-3, Sept.-Oct.'53
"Tor" #2 (oversized),Oct.'53, & #2 (reg'lar),Nov. '53.
"Three Stooges" #1-3,Sept.-Nov. '53
"Abbott & Costello" #1, Nov.'53
"Little Eva" #1 & 2, Oct. & Nov. '53
"Whack" #1, Oct. '53
"Daring Adventures" #1, Nov. '53

Star
"Indian Warriors" #1, Dec.'53
"Jungle Thrills" " " "
"Western Fighters" " " "
"Super Animals" " " "

Atlas
"3D Action" (large, 15¢) #1, Jan.'54
"3D Tales of the West" " " " " "

D.C.
"Superman" 1953
"Batman" 1953 & 1966 (reprint)

E.C.
"3D EC Classics" #1, spring '54
#2("Crypt of Terror") " "

Comic Media
"3D Funny Movies" #1, '53

Stereographic
"3D Romance" #1, Jan.'54
"3D Love" #1, '53

?
"3D Noodnick" #1, '53

Bubble Gum Cards
Topps Chewing Gum:
"Tarzan's Savage Fury" (60 card set) 1953
"Tarzan & the She Devil" " " " "
NASA gum cards (60 card set?) 1960's

Harvey
"Capt. 3D" #1, Dec. '53
"Adv. in 3D" #1 & 2, Nov. '53 & Jan.'54
"True 3D" #1 & 2, Dec. '53 & Feb.'54
"3D Dolly" #1, Dec. '53
"Funny 3D" #1, Dec. '53
"Harvey 3D Hits Featuring Sad Sack" #1, Jan.'54

Toby
"Felix the Cat" #1, 1953

Dimensions
"3D Features Present 'Jet Pup'" #1, Winter 1953

Fiction House
"3D Sheena" #1, 1953
"3D Circus" " "
"The First Christmas"(large)'53

Close-Up
"Katy Keene 3D" #1, '53

Key
"Peter Cottontail" #1, Jan.'53

Dell
"3-D-ell" #1 (Rootie Kazootie) #2(?), #3(Klukey Luke) all '53

Power
"The Space Kat-ets"#1, Dec.'53

Premier
"Animal Fun" 1953

Krupp Comic Works
"Deep 3D Comix" #1, sum.'70; 75¢
" " " " (reprint) $1.00

Premiums
Cheerios:
Walt Disney, 1953
3 sets of 8.

the SUPERMAN TV Series

First let me say that, although I spent MANY hours assembling this index, it is still basically a hybrid of 3 other excellent lists by Tom McGeehan, Larry Charet and Bob Reed; following is a list of overall series credits:

Cast -- Clark Kent/Superman:George Reeves; Lois Lane:Phyllis Coates(episode #1-26)& Noel Neill(#27-104); Jimmy Olsen: Jack Larson; Perry White:John Hamilton; Inspector William J. Henderson:Robert Shayne; Prof.Pepperwinkle:Phil Tead.

Production -- producers:Robert J.Maxwell & Bernard Luber(#1-26) and Whitney Ellsworth(#26-104); associate producer:Barney Sarecky; story editor:Mort Weisinger; assistant directors:Gene Anderson, Bob Barnes, Rock Deacon, Dick Dickson, Louis Germoupres, Robert H. Justman, Edward Haldeman, John Pommer, Art Rammond, Grayson Rogers, Ivan Volkman; art directors:Lou Croxton, Ralph Berger, John Mansbridge, Ernest Feght; dir.of photography:Joe Biroc, Harold Wellman, Harold Stine; film editors:Harry Gerstad, Al Joseph, Sam Waxman; photo effects:Jack Glass; make-up:Gus Norin, Harry Thomas; props:George Barr; special effects:Danny Hayes, Ray Mercer, Thol Simonson; sound engineers:Herman Lewis, Robert Post, Jean Speak, Earl Snyder, and Barry Smith(?) In index, d = director.

As near as I can ascertain, this index is in pretty fair order as to the original showing of the episodes. And I've listed the few supporting actors that my investigations have uncovered (which ain't many).

#1:"Superman On Earth"by Richard Fielding; d:Tom Carr.
Superman arrives on Earth from Krypton, adopts his dual identity, and so on and so forth. Aline Towne.

#2:"The Mind Machine"by Dennis Cooper & Lee Backman; d:Lee Sholem.
A mobster uses a brain-wave machine to kill witnesses about to testify against him before a crime commission hearing.

#3:"The Secret of Superman"by Wells Root; d:Tom Carr.
An evil scientist subdues Superman with drugs, and uses a truth-drug on Lois, Jimmy and Perry in an attempt to learn Superman's alter-ego.

#4:"The Stolen Costume" by Ben Peter Freeman; d:Lee Sholem.
A gangster discovers Superman's costume in Clark Kent's apartment and threatens to expose his secret identity. Frank Jenks.

#5:"Rescue" by Monroe Manning; d:Tom Carr.
Lois is trapped in a mine shaft while trying to rescue a miner.

#6:"The Deserted Village" by Ben Peter Freeman & Dick Hamilton; d:Tom Carr. Superman investigates a strange sea beast and a killer fog that are driving away a coastal town's inhabitants.

#7:"Mystery In Wax" by Ben Peter Freeman; d:Lee Sholem.
The eccentric owner of a wax museum accurately predicts the disapearances of prominent Metropolisites(?) including Perry White.

#8:"The Evil Three" by Ben Peter Freeman; d:Tom Carr.
Perry White & Jimmy Olsen discover odd goin's on at an old hotel where some weird characters are searching for hidden money.

#9:"Double Trouble" by Eugene Solow; d:Tom Carr.
Identical twins steal $1,000,000 in radium. Jimmy(Mickey Mouse)Dodd.

#10:"The Haunted Lighthouse" by Eugene Solow; d:Tom Carr.
Jimmy stumbles on a gang of smugglers while visiting his Aunt Louisa.

#11:"Czar of the Underworld" by Eugene Solow; d:Tom Carr.
Clark & Henderson go to Hollywood where criminals are plotting to sabotage a filmed exposé of the crime syndicates.

#12:"No Holds Barred" by Peter Dixon; d:Lee Sholem.
Perry white hires and Clark trains a college wrestling champ in order to expose a gang of crooked wrestlers. Richard Reeves.

#13:"Drums of Death" by Dick Hamilton; d:Lee Sholem.
Perry's sister (Mabel Albertson) & Jimmy are imprisoned by a witch doctor while investigating some jungle ruins in Haiti.

#14:"Riddle of the Chinese Jade" by Ben Peter Freeman; d:Tom Carr.
A Chinese jade figurine worth $500,000 disappears from a curio shop owned by Lu Sung (Victor Sen Yung).

#15:"Runaway Robot" by Dick Hamilton; d:Tom Carr.
An eccentric prof's robot falls into the hands of criminals.

#16:"The Human Bomb" by Richard Fielding; d:Lee Sholem.
A gambler will win a large sum of money if he can keep Superman busy; he wires himself with TNT and holds Lois on a Daily Planet Bldg. ledge.

#17:"The Case of the Talkative Dummy"by Dennis Cooper & Lee Backman; d:Tom Carr. A ventriloquist's dummy is rigged to give the plans of armored-car robberies to men planted in the audience.

#18:"Night of Terror" by Ben Freeman; d:Lee Sholem.
While on vacation Lois & Jimmy get involved with hired killers when Jimmy is mistaken for the gang's leader, "Baby Face".

#19:"Treasure of the Incas" by Howard Green; d:Tom Carr.
Criminals maroon Lois & Jimmy in the desert while treasure hunting.

#20:"The Ghost Wolf" by Dick Hamilton; d:Lee Sholem.
Clark, Lois & Jimmy investigate the problems that the Daily Planet's Canadian pulp-paper mill is having with forest-fires & werewolves!

#21:"The Monkey Mystery" by Ben Freeman & Doris Gilbert; d:Tom Carr. An organ-grinder's monkey is involved in Superman's search for spies who have stolen a formula that prevents atomic war.

#22:"Mystery of the Broken Statues" by William Joyce; d:Tom Carr.
Criminals have been traveling around Metropolis busting plaster statuary for items hidden inside.

#23:"The Birthday Letter" by Dennis Cooper; d:Lee Sholem.
A lil' lame girl alone knows the location of some counterfeit plates.

#24:"Crime Wave" by Ben Freeman; d:Tom Carr.
As a gigantic crime wave spreads over Metropolis, Superman allows himself to be captured by the gang & exposed to deadly atomic fission rays.

#25 & 26:"The Unknown People" by Richard Fielding; d:Lee Sholem.
In this two-part showing of the 1951 theatrical movie "Superman vs. the Mole Men", strange beings from the Earth's core crawl out of the world's deepest oil well and terrorize a small town. Jeff Corey.

#27:"My Friend Superman" by David Chantler; d:Tom Carr.
Strange things begin to happen when Tony starts boasting of a phoney friendship with Superman to patrons at his diner.

#28:"The Man in the Lead Mask" by Roy Hamilton; d:George Blair.
A criminal gang wears lead masks to avoid detection by Superman.

#29:"The Face & the Voice" by Jackson Gillis; d:George Blair.
Using plastic surgery and recordings, a gangster is taught to impersonate Superman. (George Reeves has a dual role.)

#30:"The Ghost of Scotland Yard" by Jackson Gillis; d:George Blair.
Brookhurst, a famous magician thought dead for years, suddenly turns up in London - or his ghost does. Leonard Mudie.

#31:"King For a Day" by Dwight Babcock; d:George Blair.
Jimmy is mistaken for the ruler of a small Balkan country.

#32:"Jet Ace" by David Chantler; d:Tom Carr.
International criminals try to obtain flight secrets from a convalescent pilot. Lane Bradford, Richard Reeves.

#33:"Five Minutes To Doom" by Monroe Manning; d:Tom Carr.
When a contractor who used sub-grade steel is murdered, Superman must race to save an innocent man from the electric chair.

#34:"Superman in Exile" by Jackson Gillis; d:Tom Carr.
After an atomic explosion, Superman becomes dangerously radioactive and must isolate himself from Metropolis.

#35:"A Shot in the Dark" by David Chantler; d:George Blair.
Crooks get aholt' of an infra-red photo that an old lady and her nephew took of Clark switching to Superman!

#36:"The Big Squeeze" by David Chantler; d:Tom Carr.
An ex-con trying to go straight is being blackmailed.Hugh Beaumont.

#37:"Star of Fate" by Roy Hamilton; d:Tom Carr.
A famous star sapphire (contained in an Egyptian case with a poison finger-sticker)is said to have a curse (I can imagine!).

#38:"The Big Freeze" by David Chantler; d:Harry Gerstad.
In order to prevent him from interfering with a fixed election, the underworld freezes Superman to"absolute O"to nullify his powers.

#39:"The Lady in Black" by Jackson Gillis; d:Tom Carr.
Though everyone believes Jimmy crazy because of his reports of a lady in black, she eventually leads him to a gang of art thieves.

#40:"The Phantom Ring" by David Chantler; d:Phil Ford.
Superman follows a homing pigeon whose owner has a machine which is rendering criminals invisible during their nefarious endeavors!

#41:"The Defeat of Superman" by Jackson Gillis; d:George Blair.
A gangster traps Superman in a room with kryptonite. Nestor Palva.

#42:"The Man Who Could Read Minds" by Roy Hamilton; d:Tom Carr.
Lois & Jimmy find a connection between a phoney swami & a burglar.

#43:"Peril By Sea" by David Chantler; d:Harry Gerstad.
Perry is isolated in his seaside cottage where he is working on a secret uranium formula. This episode features Julian Upton, winner of the national Superman (George Reeves) lookalike contest.

#44:"Jimmy The Kid" by Leroy Zehren; d:Phil Ford.
Criminals kidnap Jimmy and plant a double of him at the PLANET.

#45:"The Machine That Could Plot Crimes" by Jackson Gillis; d:Tom Carr.
An eccentric inventor (Sterling Halloway) invents Mr.Calso, a computer that plots intricate crimes that baffle even Superman.

#46:"Jungle Devil" by Peter Dixon; d:Tom Carr.
Clark, Lois & Jimmy search the jungle for a missing scientist.

#47:"The Dog who Knew Superman" by David Chantler; d:Tom Carr.
After Superman saves a gangster's dog, the pooch endangers his secret identity by tagging after Clark. Billy Nelson.

#48:"The Clown Who Cried" by David Chantler; d:George Blair.
A circus clown is framed by his former partner who uses the former's clown outfit to steal charity funds.

#49:"Beware the Wrecker" by Royal Cole; d:George Blair.
Using small explosive airplanes, the Wrecker causes a number of transportation disasters. Pierre Watkin.

#50:"The Golden Vulture" by Jackson Gillis; d:Tom Carr.
Lois & Jimmy are held captive on a modern day pirats ship.

#51:"The Boy Who Hated Superman"by David Chantler; d:George Blair.
A boy tries to help his gangster uncle by spying on Superman, but he learns a lesson in loyalty instead. Tyler MacDuff, Dick Reeves.

#52:"Clark Kent, Outlaw" by Leroy Zehren; d:George Blair.
Clark pretends to be fired & turn outlaw to expose a mob of theives.

#53:"The Girl Who Hired Superman" by David Chantler; d:Phil Ford.
When a girl hires Superman for a personal appearance at her home (funds going to charity), he becomes the dupe of counterfeiters.

#54:"Semi-Private Eye" by David Chantler; d:George Blair.
When Lois & a detective are kidnapped, Jimmy takes over the case.

#55:"Perry White's Scoop" by Roy Hamilton; d:George Blair.
A man searching for certain rolls of paper dies in the streets of Metropolis while wearing a diving suit.(He musta' really hadta' GO!)

#56:"The Deadly Rock" by Jackson Gillis; d:Harry Gerstad.
A friend of Clark's is thought to be Superman when he reacts violently to a piece of Kryptonite.

#57:"The Brainy Burro" by David Chantler; d:George Reeves.
In mexico, Lois & Jimmy track down a gang of thieves who use a burro to rob banks. Ken Mayer.

#58:"Through the Time Barrier" by David Chantler; d:Harry Gerstad.
Clark, Lois, Jimmy, Perry & a gangster are transported to the Stone Age.

#59:"Blackmail" by David Chantler & Oliver Drake; d:Harry Gerstad.
Inspector Henderson is framed for a crime and suspended from the force.

#60:"Last Knight" by David Chantler; d:Tom Carr.
Jimmy suspects that a castle & its kindly old resident is a "front".

#61:"The Unlucky Number" by David Chantler; d:Harry Gerstad.
Superman helps a lady win a crooked "guess the # of jellybeans"contest.

#62:"Mr. Zero" by Peggy Chantler; d:Harry Gerstad.
A Martian is duped by mobster Georgie Geep into unwittingly committing crimes with his amazing mental powers.

#63:"Close Shave" by Steve Post & Ben Crocker; d:Harry Gerstad.
When a newly reformed gangster becomes involved with his old cronies, Tony the barber is able to soften the hoods up by talking to them.

#64:"Dagger Island" by Robert Leslie Bellem; d:Phil Ford.
On a remote island, a dying millionaire hides his fortune in gems from his four greedy heirs. Raymond Hatton.

#65:"Great Caesar's Ghost!" by Jackson Gillis; d:Harry Gerstad.
Perry suffers hallucinations of his "favorite" Italian ectoplasm on the eve of an important trial at which he is star witness.

#66:"The Prince Albert Coat" by Leroy Zehren; d:George Blair.
A young boy gives away an old coat which in secret pockets contains his grandfather's life savings:$10,000 in bonds. Ray Hatton.

#67:"The Test of a Warrior" by Leroy Zehren; d:George Blair.
College-educated Red Hawk asks Superman to help his aging cheiftan father to survive a series of tribal death trials.

#68:"Around the World With Superman" by Jackson Gillis; d:Tom Carr.
Superman must prove his existance to a skeptical little blind girl.

#69:"The Stolen Elephant" by David Chantler; d:Harry Gerstad.
A deserted barn is used to hide a valuable stolen circus pachyderm.

#70:"Disappearing Lois" by David & Peggy Chantler; d:Harry Gerstad.
Lois is captured while trying to get an exclusive on a gangster.

#71:"Money To Burn" by David Chantler; d:Harry Gerstad.
Perry White is framed for embezzelment and arson when the DAILY PLANET payroll disappears in a fire.

#72:"The Tomb of Zaharan" by David Chantler; d:George Blair.
Lois & Jimmy are sealed in said tomb when a bunch of Egyptian fanatics believe Lois is the reincarnation of their ancient queen.

#73:"The Wedding of Superman" by Jackson Gillis; d:Phil Ford.
Lois has dat ol debil dream about marrying Superman.

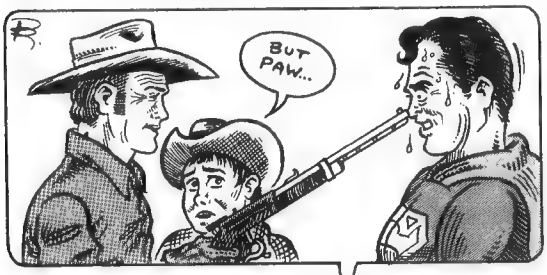
#74:"Superman Week" by Peggy Chantler; d:Harry Gerstad.
During a celebration in Metropolis honoring Superman, criminal Cy Horton plots to do the Man of Steel in with Kryptonite.

#75:"The Gentle Monster" by Peggy Chantler; d:Howard Bretherton.
Prof. Pepperwinkle's new robot, Mr. McTavish, is stolen by gangsters who plan to utilize it to destroy the PLANET Bldg. John Vivyan.

#76:"Jimmy Olsen, Boy Editor" by David Chantler; d:Tom Carr.
Jimmy becomes editor of the PLANET for 1 day with disasterous results.

#77:"Panic in the Sky" by Jackson Gillis; d:Tom Carr.
Superman saves the world from an oncoming asteroid, but the impact gives him a bad case of amnesia. Jonathan Hale.

#78:"Peril in Paris" by David Chantler; d:George Blair.
Superman helps 2 people who have unwittingly smuggled some valuable jewels from behind the Iron Curtain.



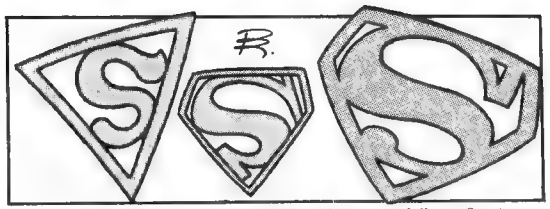
#79:"Flight to the North" by David Chantler; d:George Blair.
A backwoodsman named Sylvester J. Superman (Chuck Connors) is thought to be the real Superman's alter-ego. George Chandler.

#80:"Olsen's Millions" by David Chantler; d:George Blair.
When Jimmy inherits $1,000,000 from an old lady whose cat he once saved, he is soon imperiled by crooks. Richard Reeves.

#81:"The Magic Necklace" by Jackson Gillis; d:George Blair.
A Prof.Jody has a necklace that protects its wearer. Frank Jenks.

#82:"Joey" by David Chantler; d:Harry Gerstag.
Perry buys a race horse to raise $ for a needy friend. Bill Nelson.

#83:"Topsy Turvy" by David Chantler; d:Harry Gerstag.
Prof. Pepperwinkle is at it again (the wimp) when he invents a machine that convinces all within its range that they're upside-down.



#84:"The Talking Clue" by David Chantler; d:Harry Gerstag.
Inspector Henderson's son helps capture a bunch of safe-crackers via his recordings of sound-effects. Julian Upton, Billy Nelson.

#85:"The Jolly Roger" by David Chantler; d:Phil Ford.
Clark,Lois & Jimmy discover descendants of shipwrecked pirates on a remote pacific isle - who then discover them. Pierre Watkin.

#86:"The Town That Wasn't There" by Wilton Schiller;d:Harry Gerstad.
Lois is imprisoned and Jimmy is baffled by a gang of hijackers who use a portable town to grab trucks and fines from speeders.

#87:"The Man Who Could Make Dreams Come True"by Dave Chantler;d:G.Blair.
A con-man convinces the Sartanian king to make him heir-apparent.

#88:"The Tin Hero" by Wilton Schiller; d:George Blair.
The DAILY PLANET hires a mild-mannered book-keeper who has exhibited a strange talent for capturing criminals.

#89:"Superman's Wife" by Robert Leslie Bellem & Whitney Ellsworth; d:Lew Landers. Superman pretends to marry a policewoman (Joi Lansing) in order to capture a big-time gangster.

#90:"The Bully of Dry Gulch" by David Chantler; d:George Blair.
In an old western town, a cowardly bully who pretends to kill folk incarcerates Jimmy & makes a pass at Lois! Raymond Hatton.

#91:"The Seven Souveneirs" by Jackson Gillis; d:George Blair.
Faked knives supposedly bent by Superman are stolen to stimulate his interest - when exposed to his x-ray vision they turn to pure radium.

#92:"The Magic Secret" by Robert Bellem & Whitney Ellsworth;d:Phil Ford.
A criminal scientist discovers a ray that gathers Kryptonite-essence from space, and he attempts to put it to its obvious use.

#93:"Divide & Conquer" by Robert Bellem & Whitney Ellsworth;d:Phil Ford.
Superman is framed and placed in a foreign jail; he can't escape & capture the criminals for diplomatic reasons - so he splits in two!

#94:"Whatever Goes Up" by Wilton Schiller; d:Harry Gerstag.
Enemy agents are after an anti-gravity formula that Jimmy discovered.

#95:"The Perils of Superman"by Bob Bellem & Whit Ellsworth;d:George Reeves.
Men in lead masks capture Clark, Lois, Jimmy & Perry and attempt to kill them in movie-serial manner (Perry on a buz-saw, Clark in acid,etc.).

#96:"The Lucky Cat" by Jackson Gillis; d:Harry Gerstad.
Someone is murdering the members of a anti-superstition society.

#97:"The Case of the Whistling Bird" by David Chantler;d:Tom Carr.
A scientist (Sterling Halloway) in search of a good-tasting glue invents a super-explosive instead, tells his formula to his parakeet who is then stolen by spies. Right?

#98:"Three-In-One" by Wilton Schiller; d:Lew Landers.
Three circus acrobats pool their various talents in order to pull off bizarre crimes and frame Superman with the guilt.

#99:"The Mysterious Cube"by Bob Bellem & Whitney Ellsworth;d:G.Blair.
A criminal has lived in an impenetrable cube for nearly 7 years awaiting the statute of limitations to absolve him. Silly, huh?

#100:"The Atomic Captive"by Bob Bellem & Whit Ellsworth;d:George Blair.
Superman must neutralize an atomic bomb when Lois & Jimmy are caught in the test area - but he fails, and all 3 become radio-active!

#101:"The Big Forget" by Bob Bellem & Whit Ellsworth;d:H.Bretherton.
In order to save Lois & Jimmy in a squeeze, Superman must reveal his secret-identity - and then use Prof.Pepperwinkle's amnesia drug.

#102:"All That Glitters"by Bob Bellem & Whit Ellsworth;d:George Reeves.
When Jimmy is knocked unconscious, he dreams that he and Lois have super-powers just like Superman, and Perry makes gold!

#103:"The Phony Alibi" by Peggy Chantler; d:George Blair.
Prof.Pepperwinkle invents a device to teleport people by telephone.

#104:"The Superman Silver Mine" by Peggy Chantler; d:George Blair.
The owner of a silver mine (which is to be donated to orphans) is taken captive and impersonated by a criminal who resembles him.

One last note: The COLOR episodes, as near as I can tell, were #31, 38, 43, 44, 52, 53, 56 - 67, 69 - 75, 78 - 95, & 97 - 104. That might go to show the episodes that are chronologically misplaced in this index -- and then, maybe it doesn't. The ONE thing this index lacks is the proper order...maybe.

RICHARD CORBEN INDEX

I had originally planned to reproduce this index in greater detail, giving titles of stripe, page counts, writers, etc., etc. But to save precious space, for the time being suffice it to say that the following publications had Corben work; s = strip(s), i = illustrations, c = cover.

Fanzines

ANOMALY #2(i), #3(c,s,i).
COLLAGE #9(c).
COMIC CRUSADER #10(i).
EPIC #11(i).
ERB-DOM #28(c), #29(i).
FAN INFORMER #27(c).
FANTAGOR #1(c,s,i).
GOLDEN AGE #7(i).
I'LL BE DAMNED #1(i).
MCR #4(i).
MIRKWOOD TIMES #4(c,i), #5(c,i).
MOUNT TO THE STARS #2(i).
MULTICON BOOKLET (i).
PHOTON #18 - #24 (i, numerous).
PROMETHEAN ENTERPRISES #3(s,i).
RB*CC #74(c), #79(ed), #80(i), #81(c,i), #83(c).
SQUA TRONT #4(s,i).
VOICE OF COMICDOM #12-15(s,i), #16 & 17(c,s,i).
WEIRDOM ILLUSTRATED #13(c,s,i).
X-RAY DELTA ONE - SPECIAL #1(i).
CAPA-ALPHA #72(s).
FUNNYWORLD #14(s).
HPL(i).
MID-AMERICA CON BOOK (2c).
CARTOONISTS PROFILES #15(i).
BURROUGHS BULLETIN #34(c,s).
HOT STUF #1(s,c).
BERKELEY CON BOOK 1(i).
INFINITY #4(c,i), #5(i).

Professional work

MAGAZINE OF FANTASY & SF sept.'67(c)
AMATZUR PRODUCERS vol.4#2(i).
CREEPY #36(s). #41(s), #43(s), #44(s), #46(s), #54(c,s), #56 - #64(s).
EERIE #16(i), #31(c), #32(c,s), #33(s), #43(s), #54&55(colors), #56 - #58(s).
VAMPIRELLA #15(s), #16(i), #30 - #33(s).
SPIRIT #1 & 3 (coloring).
COMIX INTERNATIONAL (whole issue!)
FAMOUS MONSTERS #34 & 35(photoes), #47(i).

"underground" work

ANOMALY #4(2c,s).
BARBARIAN #2(i).
DEATH RATTLE #1(c,s).
FANTAGOR #1 - #4(c,s,i).
FEVER DREAMS #1(c,s,i).
GRIM WIT #1 & 2(c,s,i).
ROWLF #1(2c,s-reprints,i).
SKULL #2, 3, 5(s), #6(s,i).
SLOW DEATH #2(s), #3 & 4(c,s), #5(s).
TALES OF THE PLAGUE (c,s-reprints).
UP FROM THE DEEP #1(c,s).
WEIRD FANTASIES #1(s).
WEIRDOM COMIX #14 & 15 (c,s,i).

Posters : #1 - spaceman & girl on plain; #2 - spaceship.

A BARRY SMITH INDEX:

Facets of this short index came from Craig Peters, Fred Nardelli and Larry Lankford. c = cover as well as strip.

comics:

ASTONISHING TALES #3 - 6, & 10.
AVENGERS #66, 67, 98 - 100c.
CONAN #1 - 16, 19 - 24 (c on all included issues except #12 & 23; #16 & 22 reprints).
CONAN KING-SIZE #1c(reprints).
DAREDEVIL #50 - 52.
GIANT-SIZE CONAN #1 - 3 (reprints).
IRON MAN #47.
MARVEL PREMIERE #3c & 4.
MONSTERS ON THE PROWL #9.
S.H.I.E.L.D. #12c.
TOWER OF SHADOWS #3, 5, 7.
X-MEN #74.

CHAMBER OF DARKNESS #3 & 4.

fanzines:

RAGNAROK #3. RBCC #101(reprint).
FANTASTIC FANZINE SPECIAL II.
COLOUR YOUR DREAMS.

paperback covers:

KING KUNG FU series.

newspaper stoff:

NEWSDAY various issues.

posters:

CONAN 4 (from F.O.O.M.) & CONAN BLACKLIGHT (splash from CONAN #8).

magazines:

SAVAGE SWORD OF CONAN #1(reprint) & 3.
SAVAGE TALES #1-3, 4 & 4 (reprint).
also: stuff in ESQUIRE, NEW YORK, NATIONAL LAMPOON.

odds n' ends:

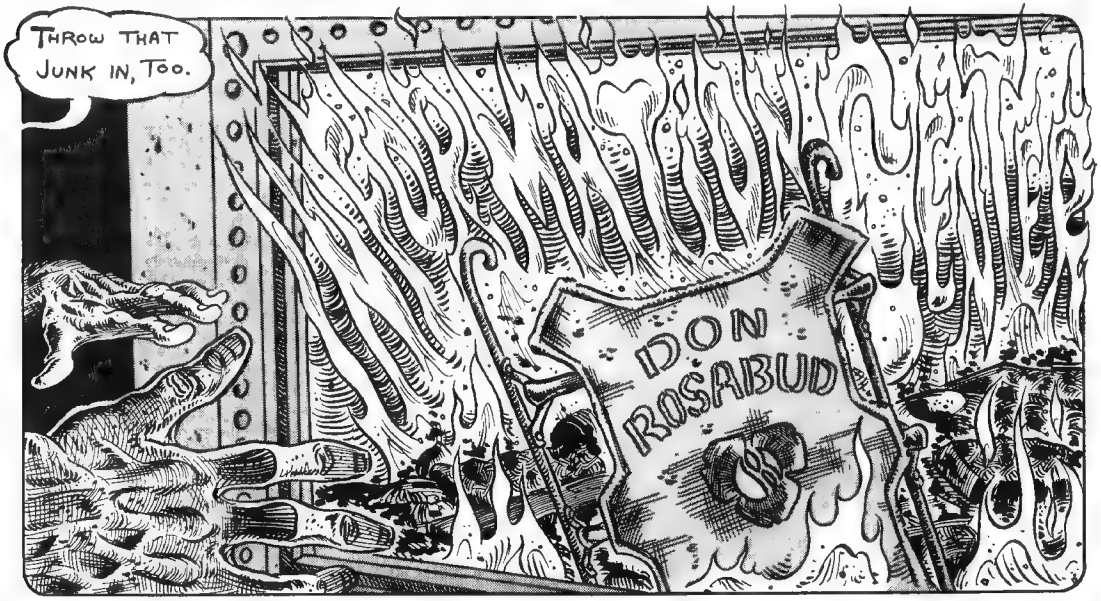
portfolioes: CONAN, R.E.H. 10 GREATEST HEROES, WIZARD.
2ND ILL. BEATLES SONGBOOK.
MIGHTY MARVEL CALENDAR 1975.

GEORGE PAL'S PUPPETOONS

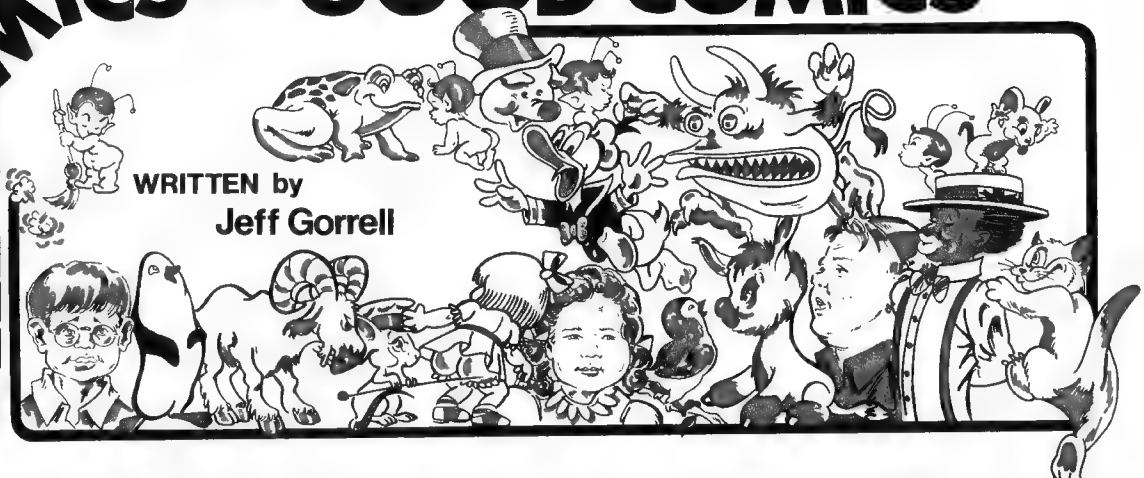
Paramount Pictures Inc.

"Date With Duke"(1947)
"Dipsy Gypsy"(1941)
"Hatful of Dreams"(1945)
"Hotlip Jasper"(1945)
"Jasper & the Beanstalk"(1945)
"Jasper & the Haunted House"(1942)
"Jasper Tell"(1945)
"Jasper's Boobytraps"(1945)
"Jasper's Close Shave"(1945)
"Jasper's Derby"(1946)
"Jasper's Minstrels"(1945)
"Jasper's Music Lesson"(1943)
"John Henry & the Inky-Poo"('46)
"My Man Jasper"(1945)
"Olio For Jasper"(1946)
"Rhapsody in Wood"(1947)
"Shoe Shine Jasper"(1947)
"Together in the Weather"(1946)
"Truck That Flew"(1943)
"Tubby, the Tuba"(1947)
"Wilbur, the Lion"(1947)

ALSO: "GEORGE PAL'S MADCAP MODELS" Paramount Pictures Inc.
"Jasper & the Choo Choo"(1943)
"Jasper & the Watermelons"(1942)
"Rhythm in the Ranks"(1941)
"Western Daze"(1941)



DELL COMICS ARE GOOD COMICS



WRITTEN by
Jeff Gorrell

FUNNY ANIMALS IN THE RANKS

There they stand on the cover of Our Gang 6: Barney Bear and the Our Gang kids in makeshift soldier garb, being reviewed at attention by Jerry (of "Tom and Jerry"). They are marching on the cover to Funnies 64: Oswald Rabbit, Andy Panda and Li'l Eight Ball with fife and drum, as the U.S. Air Force flies overhead and the American flag flutters in the distant wind. They are marching, too, on the cover of Looney Tunes 10: Porky Pig, Bugs Bunny and Elmer Fudd in appropriate nationalistic costumes. And on the cover of Looney Tunes 18 Bugs Bunny is being fitted in his Marine Sergeant's uniform (honorary) by Porky Pig. What's happening? Dell's funny animals (including the funny human animals are going off to war.

Although World War II did not usurp the traditional (and dominant) funny animal plots--involving generational conflict, kids' activities, fantasy adventures, etc., it did affect the sensibilities and lives of people to such an extent that it appeared also in "simple-minded and absurd" comics. Captain Marvel might rip wings off enemy planes; Captain America might raid Hitler's secret fortress; Superman might toss tanks around effortlessly; and teen-agers and soldiers might identify with the exploits of such heroes as they fought the Axis powers, but little kids had Bugs Bunny, Mickey Mouse, Homer Pigeon and Andy Panda to aid the war effort in their stead.

Most of the aid, however, occurred on American soil, protecting the domestic scene from sneak attacks, spies and unpatriotic citizens. For example, Our Gang members sell scrap metal to raise money for the Red Cross (Our Gang 1), flush a local tire thief while on patrol during a blackout (OG 2), tunnel into a neighbor's illegal cache of bootleg gasoline while digging a bomb shelter (OG 4), earn money to buy a war bond while they grow a victory garden (OG 6), and help capture ration book counterfeiters (OG 14).

"AND EVERY DOLLAR THAT'S STUCK AWAY IN AN OLD SOCK OR MATTRESS IS A LOAFER DOLLAR! HE'S NOTHING BUT A BUM--NOT WORTHY OF THE SYMBOL HE WEARS!"
"PEOPLE WHO LOAF ARE NOTHING BUT BUMS"

ABOVE: WALT KELLY FROM OUR GANG #6, 1943

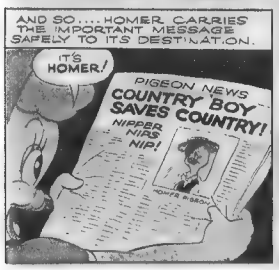
Since I was born a few days after the end of WWII, I have not experienced the rubber, meat and gasoline rationing that was part of the civilian routine, nor the victory gardens wherein families helped by raising their own vegetables. Yet some of the feel of the time pervades the war-oriented stories and fleshes out the information available in textbooks. Likewise, in Walt Disney's Comics and Stories the Donald, Mickey, and Goofy newspaper reprints personalize the effect of the war on the common man through regular gags about shortages of one kind or another.

Solutions to these shortages often are quite inventive. The cover to WDCS 44 shows Donald dressed as a cat on a fence late at night; by joining in a feline chorus he is enticing people to throw their shoes at him so he can sell them to people who don't have the necessary ration points. Porky Pig solves the tire shortage problem on the cover of LT 9 by outfitting his wheels with shoes (this solution, of course does not solve the shoe shortage problem). The funny animal wiles that heretofore have been directed towards the acquisition of food or towards the pulling of pranks on others are redirected to deal with problems arising from the war.

But this is not the sole means of using the war in these comics. There also is room for individual, civilian heroism. Andy Panda foils a would-be theft of vital American defense plans by biting the leader of the thieves on the leg--one of the few instances where a funny animal employs his animal resources instead of adopting some man-made weapon or device (New Funnies 78). Hank and Lank, two aging street cleaners, capture the emporer of Japan when he tries to invade New York City (Camp 2), and trap a contingent of German fifth columnists who parachute onto American soil (Camp 3).

Homer Pigeon, too weak and small to be accepted at the recruiting station for carrier pigeons, has his moment of glory when he takes over for a pigeon downed by a Japanese-style buzzard. Although the message pouch is almost too heavy to carry and the buzzard three times his size, Homer tricks him into crashing into a cloud-covered Statue of Liberty (speaking of symbolic conflict, which I wasn't). The local paper, Pigeon News, carries this headline: "Country Boy Saves Country-Nipper Nips Nip." Now, obviously, this is a child's fantasy world where the disregarded child becomes highly regarded by rising to the occasion (would you say it is a case of "winning this one for the nipper"?).

THEY MAY NOT LIKE TO HAVE STRANGERS DROP IN ON THEM!!
HELP!!
THE SHELL FALLS JUST SHORT OF THE ENEMY CRUISER WITH A MIGHTY SPLASH---
BUGS IS HURLED UPWARD AGAIN!!
HE DROPS ON THE BRIDGE UNNOTICED BY THE COMMANDER---
HA!! MISSED US!--I'LL ORDER ANOTHER SALVO SENT OVER!!
I'M NOT SURE I'M STILL ALIVE---BUT IF I AM I HAVE A LITTLE PLAN!!
YOU
7


AND SO.... HOMER CARRIES THE IMPORTANT MESSAGE SAFELY TO ITS DESTINATION.
IT'S HOMER!
PIGEON NEWS
COUNTRY BOY SAVES COUNTRY!
NIPPER WINS NIP!

The most extensive funny animal war effort is logged by the n'er-do-well Bugs Bunny. Although he has been known to use his talents as a nuisance to confuse and destroy the serious business of recruiting men for the armed forces (Camp 1), a mixture of blind luck and real love of country produces a series of wartime escapades that enhance the Allied forces position.

In Looney Tunes 1 Bugs and his friends, Porky Pig, Daffy Duck, et al., enter a model plane contest. Bugs, however, disdains the patched-up products that the others are making, and determines to "borrow" a real one from an airplane factory. He says: "What's the use of workin' when I can use my brains? All I gotta do is get inside of that airplane factory and take my pick." In so doing he stumbles upon an enemy pilot who is about to steal the latest in aircraft. Bugs knocks him out with a wrench and assuming the role of "test pilot" himself, flies it to the contest in order to claim his prize. The authorities, naturally, are ready to arrest Bugs for taking the plane, so he has to make a quick exit.

Looney Tunes 2 picks up the story where it ended in #1. Bugs somehow talks the army into letting him fly the experimental plane back to the factory in penance for his misdeed. This time he loses his way over the ocean and ditches the plane near an enemy submarine. They take him aboard even though, as one of the officers says, "He looks too silly to know any military secrets." Their underestimating Bugs gives him the chance to take over the controls, attract the attention of a British ship and capture the submarine.

In Looney Tunes 3 Bugs, who has been decorated for bravery and given the run of the British ship, first disturbs the orderliness of the command in typical fashion, then, while hiding in a cannon, is fired at an attacking ship. The shell misses its target, but Bugs lands on board and captures its commander. Likewise, in LT 4, he takes a nap in a plane and is dropped along with some bombs on the enemy. He survives, takes pictures of the enemy weapons and military installation, is captured and sentenced to die at the firing squad, escapes, sneaks aboard another plane and uses it to rout the enemy.

Back to his own town and his old behavior patterns in LT 5, Bugs tricks Elmer into enlisting in the army, sets himself up as the army camp mascot and directs all his attention at methods of ruining Elmer's military career. He no longer has the serious side of the war to contend with, so his activities once again revert to the mere annoying without any of the redeeming features of capturing the enemy. This does not mean that Bugs stops helping the U.S. in the war. In one of his quintessential stories (LT 8) Bugs antagonizes Elmer Fudd and his efforts to run a productive farm until he realizes that farm production is necessary for the war effort. His recompense to Elmer is to place a framed picture of F.D.R. in the barn with a caption that reads: "President Roosevelt asks for tremendous increase in all farm production." This appeal works. The cow gives forth cans of milk daily; the pig (not Porky) has a batch of piglets; and the chicken lays a stack of eggs in true patriotic fervor.

The funny animals at Dell are enlisted to help with the war in more tangible fashion that in entertaining stories. The covers of WDCS 58, LT 20, New Funnies 89, and so forth encourage children to buy war bonds and stamps in order to do their part for their country. This attention to war bonds reaches its peak in a story called "Billy Dollar" from Our Gang 6. Johnny, who has been given a dollar by his father on the condition he do something worthwhile with it, decides to save it in his piggy bank. But while he sleeps the dollar bill comes to life and presents him with a rousing lecture on the importance of buying war stamps and turning the dollar into a "fighting dollar". We see legions of helmeted and bayoneted dollars marching off to war and building fighting machines. Says Billy Dollar: "People who loaf are nothing but bums. And every dollar that's stuck away in an old sock or mattress is a loafer dollar! He's nothing but a bum -- not worthy of the symbol he wears."

And that's the moral. There are many ways to participate in wartime activities, and the role of kids (at least as presented in these comics) is to engage in fantasy adventures and to contribute their energy and time and money as well as they can in real life.

KONG THE BOOK

BY JAMES VAN HISE

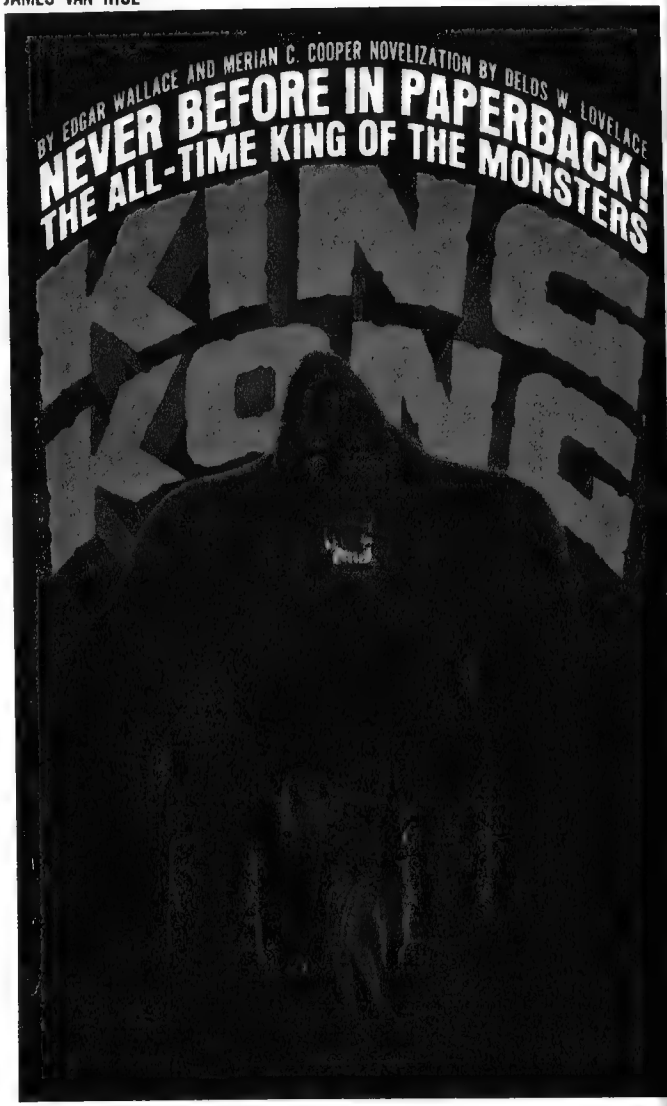
In 1932 KING KONG was being filmed. The script had been written by Merian C. Cooper and it was then given to Delos W. Lovelace to adapt as a novel as part of the normal publicity procedures for a film. Although Edgar Wallace is given co-credit for the screenplay, he actually never wrote any of it as he contracted pneumonia and died just days before he was to begin work on the script. But Wallace had a contract and Merian C. Cooper had agreed to give Wallace credit on the film, promised him in fact, and thus he did.

The novel was published by Grosset & Dunlap in 1932 and unlike most Grosset & Dunlap books is much sought after today and commands a fairly steep price...when you can find one. More often than not those copies which do turn up are minus the dustjacket, thus reducing their attractiveness to the collecter as well as taking a large chunk off of the value.

The novel was also serialized in ARGOSY, the major market for adventure fiction of the time, probably just before the hardcover was released. Kong himself was not pictured on ARGOSY, rather there was a painting of Fay Wray and Bruce Cabot looking fearfully at something off stage.

Oddly enough, the novel itself bares some marked differences from the film. It could be that Lovelace was given was the first draft screenplay which contained things which were later changed at the time of filming. The first apparent difference is the name of Captain Englehorn's ship. In the film it is the Venture, which in the novel it's the Wanderer. The novel also contains those many scenes which we'd all heard had been conceived but never used. One was the scene on the log spanning the vast ravine where the men were menaced on one side by a Tricerotops and on the other side by Kong, thus trapping them on the log while Kong shook them loose, one by one, to fall prey to, you guessed it, the spider-crabs far below. Although in the book they are just referred to as spiders. Something else which the book reveals about what must have been the first draft screenplay is that Kong's escape in New York was originally planned to be much briefer than was finally decided upon as the book lacks Kong's encounter with the train, his attack on a pedestrian as well as his mistaking another girl for Ann before he finally finds her. But in most other respects the book is the same and is a very well written, gripping adventure.

In 1965 the book was reprinted for the first time in 33 years. It appeared in paperback with a fine cover painting which fully captured the mood although now even that paperback is hard to find.

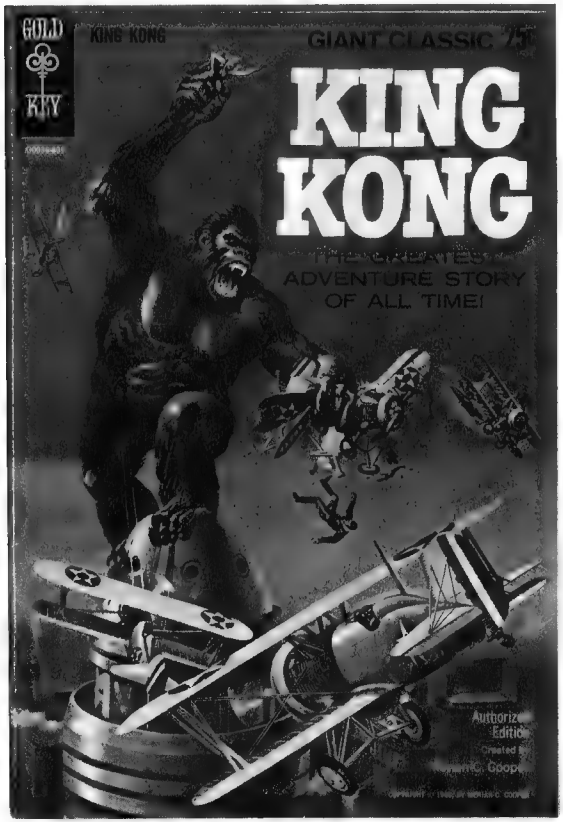

BY EDGAR WALLACE AND MERIAN C. COOPER NOVELIZATION BY DELOS W. LOVELACE
NEVER BEFORE IN PAPERBACK!
THE ALL-TIME KING OF THE MONSTERS
KING KONG

KONG THE COMIC

BY JAMES VAN HISE

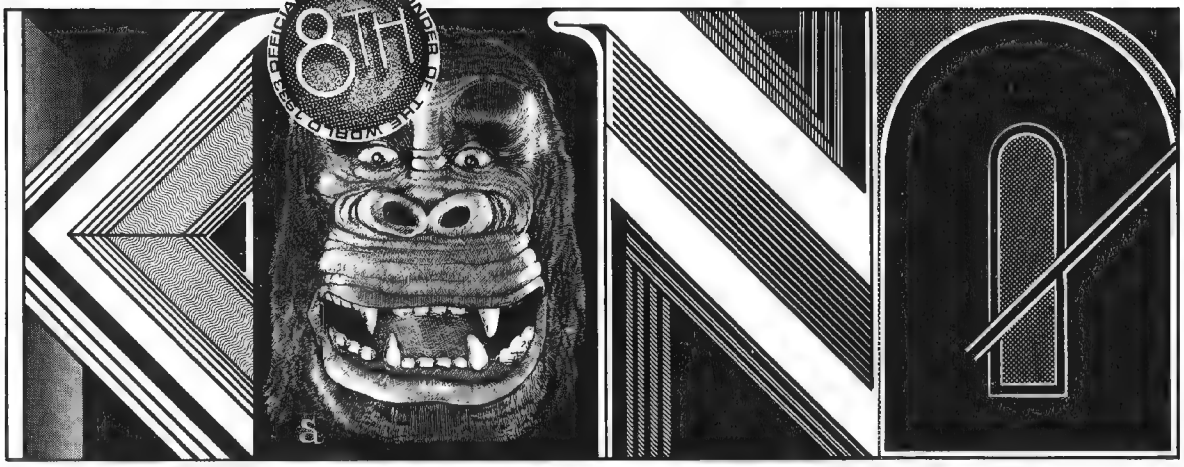
In the summer of 1968, just three years after the novelization first saw print in paperback, Western Publishing Company (Gold Key) released a sixty-eight page color comic book adaptation for twenty-five cents. It had no ads in it as all the covers featured artwork. This comic is a sad reminder of the speed at which inflation has taken its toll on the newsstand comic as it was only published eight years ago and yet today we get less than a third as much for a nickel more.

The interior art is by Gold Key's regular staff artist Alberto Giolitti who most recently was the artist of their STAR TREK comic. Giolitti does his drawing from his home in Rome, Italy and sends it to Gold Key in the U.S. Although Giolitti supposedly does



a lot of research there was little evident on this book. None of the dinosaurs which Kong battles or which appeared in the film look much like themselves in the comic. Kong himself looks like an ordinary ape, just larger. And even worse, none of the characters look anything like they did in the film. One has doubts as to whether Giolitti ever saw the film for these as well as many other reasons. The layout of the scenes are obviously from scratch as none are influenced by the fine direction of the film. One must assume from all of these indicators that although the idea for the comic was conceived due to the everpresent popularity of this classic motion picture, all Gold Key had the rights to adapt was the novelization which Merian C. Cooper held the rights to according to the copyright information in the paperback. This is further proven by the copyright by Merian C. Cooper present on the cover of the comic. Thus although Gold Key may have wanted the movie, all they could get was the book minus the rights to reproduce the actor's likenesses.

As far as an adaptation of the book goes it is adequate although being an average comic of the sixties it lacks the deeper characterizations the film gave us. Although the story is good, and the art adequate, it is still missing the Kong magic which an artist of greater talents than Giolitti (of which there are many) could have given it. If this were a review in "Critique" I'd rate it a "6".



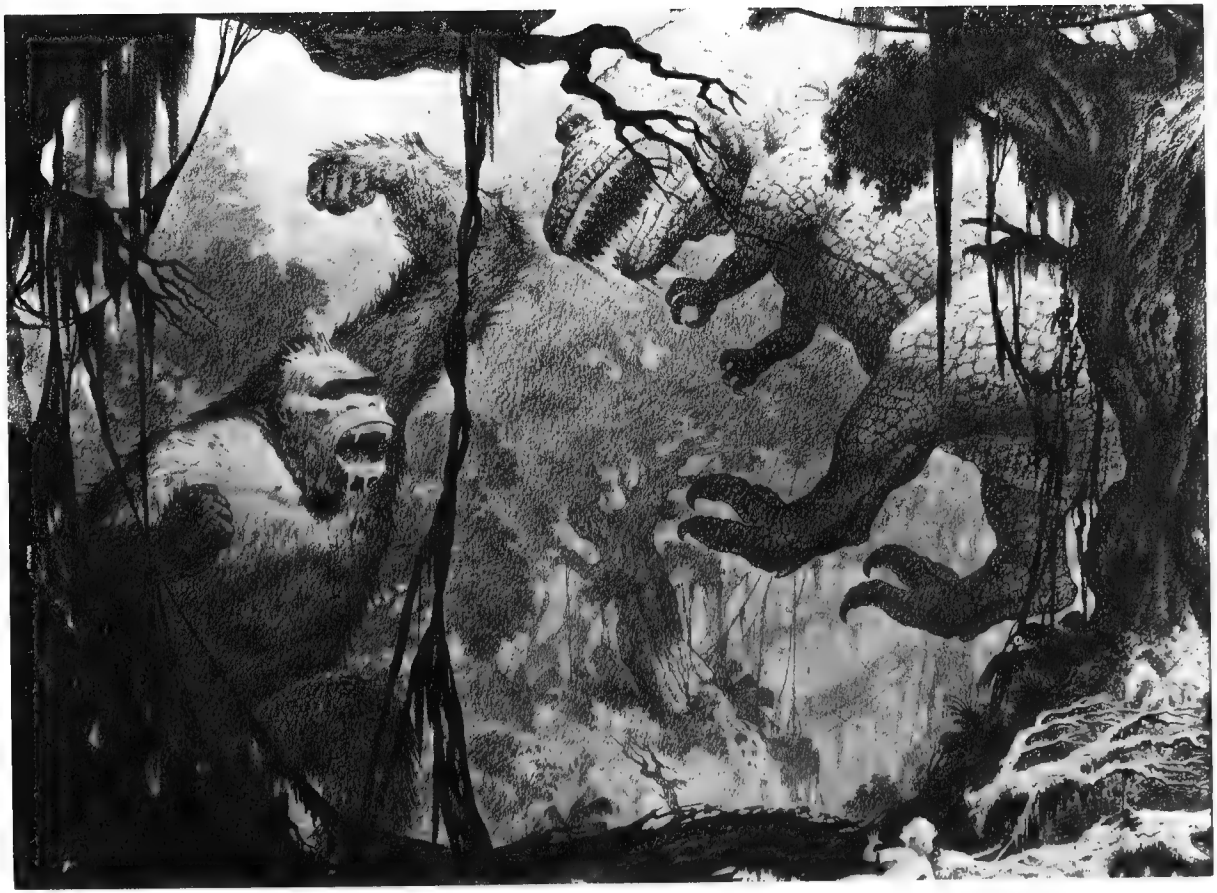
KING KONG THE MOVIE

Forty-three years. That's how long it's been since KING KONG was first released and it has become a cinema classic which has ridden an undiminished wave of popularity. But why? What is there about this film that still makes it work after so many years while other acknowledged classics released in the same period, such as the original DRACULA and FRANKENSTEIN, while still containing elements which can be appreciated, tend to show their age and cannot quite captivate audiences the way KING KONG still can and does.

The key ingredient of course, which is comprised of every element that enters into the film, is the atmosphere. There are many factors which heighten and sustain this, not the least of which is the brilliant musical score by Max Steiner. Steiner scored many of the soundtracks of Hollywood's most memorable films of the thirties and forties, and yet KING KONG stands uppermost in the memory of his fans. The reason for this is that like all good film scores it was written not just to underscore the film, but to mesh with it and become inexorably a part of the cinematic entity. Kong reacts and the music rumbles. Kong strides and the music rolls along with him becoming the sound of his footsteps in the antideluvian mist. When the Venture's landing party confront's the native chief, each of the savage warrior's steps is a dramatic chord, ending only when he halts. Everything about the music permeates the film until we can't imagine KING KONG without it. This was the genius of Max Steiner.

But this was the audio atmosphere. It needed to combine with the visual to breathe life into the film. The visual was provided by the greatest stop-motion master of all time, Willis O'Brien. O'Brien is well known by many for his fine animation of the models crafted by Marcel Delgado and what he accomplished in that film, especially in the battle of Kong versus the Tyranosaur, is without peer even today. That may seem like a strong statement in light of the work of Ray Harryhausen and Jim Danforth and this is not to diminish that gigantic talents in the least, but the next time you watch the Kong-Tyranosaur fight, ask yourself, have you ever seen any other single stop motion sequence in a film which is that ambitious and that spectacular?

But what I was getting at which few people are aware of are the superb matte paintings done by O'Brien for



the film. Much of the background scenes on the island, including the initial view of the island in the film when the Venture anchors, are merely accomplished via paint on glass. Many of the background scenes on the island achieve that proper claustrophobic jungle feel because they are paintings, albeit clever ones. Much of the jungle effects were achived by using three paintings back to back for a foreground, middle ground and background. They were painted on glass to allow light to be played on and through them for varying effects. Thus Kong's jungle was no more real than Kong himself.

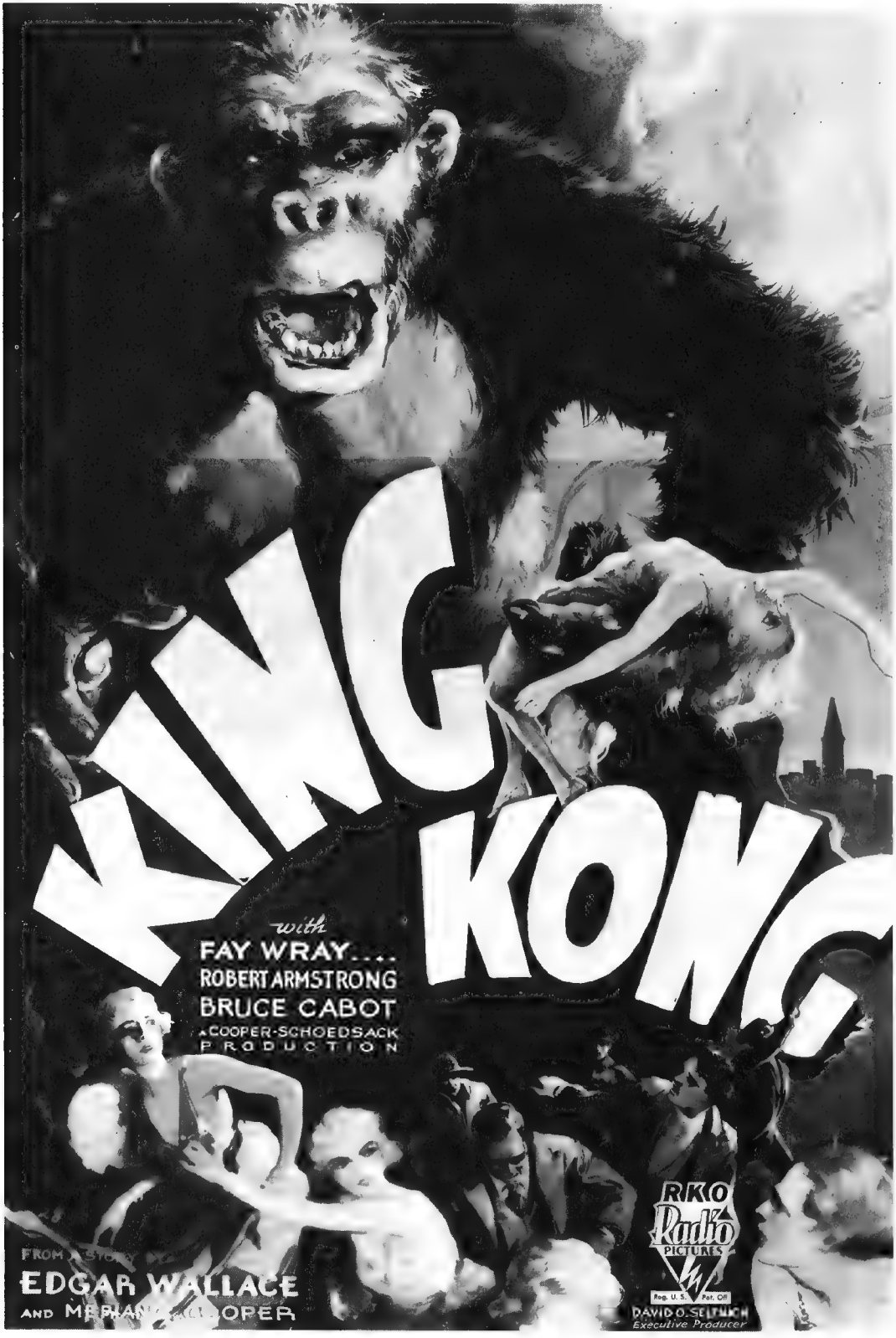
Even Kong's stop-motion produced character and unique characteristics, some of it were purely a product of the time. One of these was his bristling fur. Despite the high level of expertise of animation in the film, stop-motion work was still pretty much in its infancy. One thing which could not be gotten around at the time was the type of fur used on the Kong models (and there were several as they tended to wear out from use). The bristling fur evident on Kong in the film is a result of his being handled in between each exposure for position changes. A hand touching his fur would alter its position for each shot, thus the strange effect on screen.

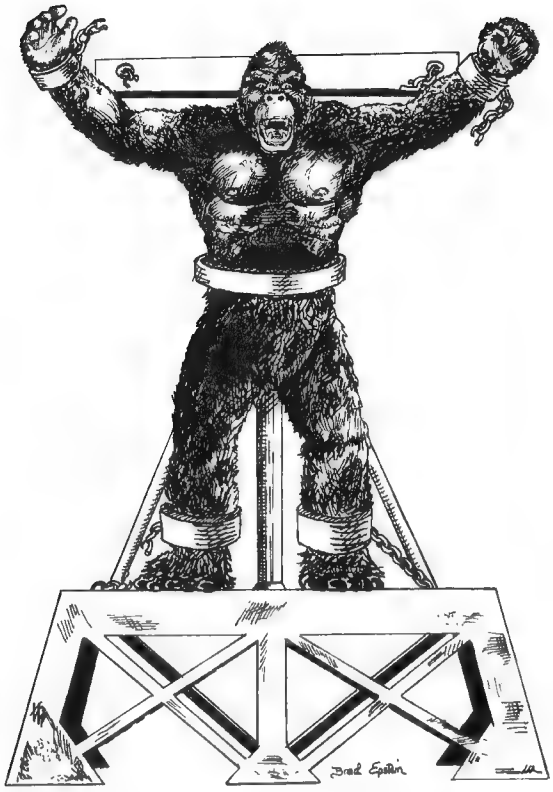
The realism of Kong is further heightened in the film via the use of the full scale head. This head was itself as tall as a man and when viewed full screen with a stuntman operating it from the inside the effect is downright chilling! This was not done too often in the film, only five times perhaps (twice during the violent censored scenes and best of all when Kong first makes his appearance). These scenes heightened the drama served up by stop-motion work and tended to be genuinely hair raising! Especially when viewed on the big screen this is true but I've still noticed my spine prickle even when seeing this on the shrunken tv screen. As broad as the scope of Kong is, it is not seriously diminished by the tv screen size.

Some of KONG's long lasting effectiveness is maintained by the small touches in the film; the little bits of business and dialogue which sometimes border so close on the inaudible that they are overlooked when it's broadcast on tv. One scene such as this takes place when Denham and his party have just started out on the trail of Kong across Skull island. Denham is heard to order, "Stay close behind me men!" to which one of the crew responds in barely audible tones, "You couldn't lose me now!".

Another example of this is quite audible but is seldom noticed and yet when this scene is approaching and I point out to people to watch and listen for this, it seldom fails to elicit a chuckle. Oddly enough, this is the scene when Kong is pitching the crew off the log bridge. All of them scream as they fall into the ravine, but when the last man falls, his long scream ends rather abruptly in what sounds like a startled "ouf" sound. It's totally different from the others and when listened to closely sounds like he was screaming and then suddenly stepped into something.

What the film revolves around just as much as Kong are the other members of this unique cast of characters, specifically Fay Wray, Robert Armstrong and Bruce Cabot. Despite the countless films which Kong spawned, either directly or indirectly, these people still come across as fresh and original, un-


KING KONG
with
FAY WRAY....
ROBERT ARMSTRONG
BRUCE CABOT
A COOPER-SCHOEDSACK
PRODUCTION
FROM A STORY BY
EDGAR WALLACE
AND MERIAN C. COOPER
RKO
Radio
PICTURES
Reg. U. S. Pat. Off.
DAVID O. SELZNICK
Executive Producer



like the typecasting rampant in the many imitators, including SON OF KONG. The boy meets girl story of Jack Driscoll and Ann Darrow is obvious and even at times a bit embarrassingly so, and yet this is all part of the film's deathless charm. This includes the often overly theatrical acting styles of the time much evidenced by Fay Wray and Robert Armstrong in the scenes in which they are seemingly caught up in what they are saying. Who could ever forget Robert Armstrong's excited delivery of the line, "It's money and adventure and fame, the thrill of a lifetime on a long sea voyage that begins at 6:00 tomorrow morning!" In a film done today such a scene would not be accepted by audiences, but with all the ambiences of Kong it is not only accepted, but it works. These three, the two actors and the actress, are more closely identified with KONG than with any other role they ever played. Even when Robert Armstrong played a feature role in MIGHTY JOE YOUNG in 1948, fifteen years after KONG, it was really the return of Carl Denham as the fast talking showman who's played in a more satirical vein this time. It happens very rarely that actors are matched so closely with roles one would swear they were born to play.

Kong is an original. One could almost call it a labor of love on the part of many of the technitions as many of the scenes had more work done and small touches added than would have been basically necessary to just have a scene work. The amount of time and money invested in this film (around half a million dollars, a high price in 1932, especially considering what it would cost to duplicate today) is especially surprising in light of the fact that RKO was a failing studio at the time. If KONG had failed, so would have RKO. The smash success of KING KONG pulled RKO out of their financial bind and made them a successful studio. One could say that KING KONG was responsible for producing another classic as it was the successful RKO which several years later gave the young genius Orsen Welles carte blanche in making CITIZEN KANE.

I can't help but feel that even if a remake of KONG is done successfully, that it can't help but be compared to the original, with the original always coming out in front. As I stated before I feel that the Kong-Tyrannosaurus fight sequence is the single most impressive and spectacular stop-motion battle ever filmed as it achieves drama and gut crunching realism even beyond Harryhausen's brilliant skeleton fight sequence in JASON AND THE ARGONAUTS. Audiences today are still captivated by it. Granted, those monsters may have moved rather swiftly and surely for their size, but they moved well nonetheless. Murray Spivack's sound effects added much to this sequence by making the creatures sound gigantic. And can one ever forget the instant of genuine vertigo when Kong toppled the tree in which he'd placed Ann? It is all this and more which make KONG a classic.

KING KONG remains as one of those very few films which boundlessly unleashes the sense of wonder. Once infected by it, KONG is a sensation which one can never shake or outgrow.

JAMES VAN HISE

King Kong

Film Recalled By Fay Wray

ATLANTA, Ga. (AP) — Thirty-eight years ago a Hollywood producer summoned winsome actress Fay Wray to his office to tell her he had a role for her and the leading man would be the tallest, darkest man in town.

She was instantly excited. The leading man, she thought, could be one of two men—Clark Gable or Gary Cooper.

It turned out to be King Kong.

"I should have known it would be something like that," said Miss Wray, smiling at the memory. "The producer, Merian C. Cooper, had a reputation as something of a practical joker."

MISS WRAY and Kong, as she affectionately calls the horror picture's ape-star, are together again at the Atlanta International Film Festival where the film was to be viewed and studied today.

What was intended as Depression-era escapism is now being viewed for its sociological importance. Some movie buffs seem convinced the now-classic movie had something important to say about man's inhumanity to man—for what else could have driven a nice ape like Kong, with a nice girl like Miss Wray, to the top of the Empire State Building to swat at airplanes.

"I find it all very interesting," Miss Wray, veteran of more than 100 movies, said in an interview. "A nice young man called me the other day and said he had seen the movie 47 times and, if I could comment, was prepared to write a meaningful account of his experiences. Most puzzling."

Miss Wray, 62, and the mother of three children, knows of some King Kong buffs who have seen the movie more than 50 times. She has seen it four times, the last about seven years ago when she had been promised the screening of a war movie.

"SO MUCH distance and time separate me from the movie," she says, "that it is rather strange seeing it now. I don't really think it was a horror movie. Certainly it had sexual overtones, but Kong was really a beautiful person The sexuality was one of tenderness, primitive concern."

King Kong actually was an 18-inch model of an ape which, through special photographic effects, was made to look gigantic.

Not long ago, Miss Wray came across one of the ape models used in the movie. She held it on her lap and, when she put it aside, said:

"It's really quite nice to have the upper hand with Kong after all these years."

Fay Wray: He Never Went Ape for Me

King Kong, the monster ape who terrified millions of moviegoers, was nothing more than a little doll. He wasn't a real gorilla, and he certainly wasn't Carmen Nigro, according to the people who made the picture.

Nigro, a 71-year-old security guard for a Chicago insurance company, caused a stir among movie buffs when he told the Associated Press last month that he played the title role in the 1933 film.

"It was me in my gorilla suit up on top of the Empire State Building, clutching Fay Wray in one hand," said the man who would be King Kong.

Not true, according to Miss Wray, who insists Nigro was not the ape who fell in love with her.

"This man is an hallucinator and what he said is absolutely unfounded," the actress said yesterday through her lawyer.

Miss Wray said she knew of Nigro, who used the name Ken Roady when he played in a girl-and-gorilla act in the 1930s.

"Why, anyone who's seen his monkey suit," said Miss Wray, "would know it's no more like King Kong than Shirley Temple."

A spokesman for RKO Pictures, which made the film, agreed "no man played King Kong—absolutely not."

"It was all done with models and animation," the spokesman said.

Nigro, however, stuck to his claim. "I'm not going to argue with them," he said yesterday. "I was King Kong. I held an animated doll that was supposed to be Fay Wray. I don't care what they say."

The actual King Kong was a "20-inch-high aluminum figure covered with rubber and rabbit fur," said Orville Goldner, a technician who worked on the film's scenery and is co-author of a book on the movie. The doll, he said, was built by a man named Marcel Delgado.

Scenes showing the entire ape were made with the miniature, Goldner said. A full-size head, arm and hand were used in a few scenes.

Zoe Porter, the assistant to the film's director, Marian O. Cooper, called Nigro's claim "a dastardly lie."

"I'm amazed anyone could make such a ridiculous statement," she said.

Miss Porter, who remembers "being on and off the set every day," said she herself once stood in King Kong's hand. "They tried it out on me before they put Fay Wray in it."

King Kong was not played by actor, film fan says

While The Star's page one paste-up photo of a King Kong on the CN Tower may have been an April's Fool Day joke, there is absolutely no excuse for Frank Rasky's story claiming that a 71-year-old security guard named Carmen Nigro played Kong in the 1933 film classic.

There never was any man in an ape suit used in any capacity whatsoever in the famous Merian C. Cooper, Ernest B. Schoedsack production for RKO.

I am frankly surprised The Star would print such a fatuous claim as Nigro's, even if as one suspects the story was a piece of press agent flackery to boost interest in Paramount's remake.

Kong was "played" by some six 18-inch-high puppets constructed by Marcel Delgado of foam rubber and rabbit fur over elaborately articulated metal armatures. These were animated frame by frame in stop-motion photography by the late, great Willis O'Brien aided by such helpers as "Buzz" Gibson. There was also a full size mechanical bust and head of Kong and a life-size hand which clutched actress Fay Wray for close-ups.

Now despite the fact that we have no less than three brilliant animators capable of recreating Willis O'Brien's Kong, in the persons of Ray Harryhausen, Jim Danforth and David Allen, Paramount is using a mechanical monster and three men in ape suits and Universal is using one man in an ape suit for its remake.

But there *never* was a man in an ape suit playing the original Kong.

JOHN MATTHEW
Toronto

(Editor's note: While acknowledging the role of photographically-animated puppets in King Kong, Frank Rasky credits Nigro's story that he played the mighty ape in close-up scenes.)

Animated model was the real King Kong

The article on Carmen Nigro, the man who claims to have played King Kong, was pure garbage!

Kong was an articulated model 18 inches in height, constructed of a movable steel skeleton padded with pliable rubber, covered with rabbit fur, and animated by the late Willis H. O'Brien.

As for Dino De Laurentiis' remake of the film, the only way simian makeup can suspend the audiences disbelief (most notably in 2000): A Space Odyssey) is having the performer wearing the costume, the same height in relation to an actual gorilla.

Yet, having men in ape-suits blown up to 50-foot proportions (as is evident in Japanese quickies) has proven a failure, and this disaster will ultimately reflect on the remake of the classic film which relied on model animation to enhance its leading role.

SCOTT B. McRAE
Willowdale

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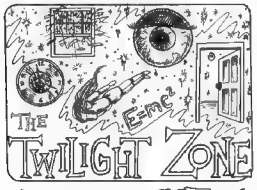
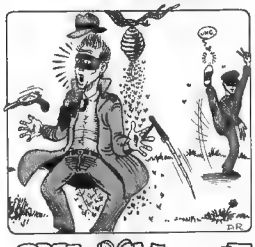


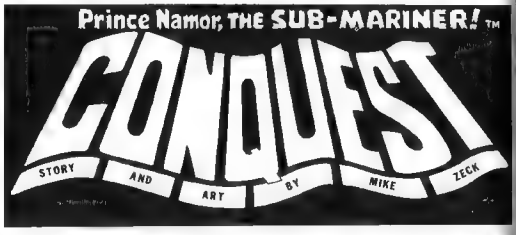
THAT MAN FROM U.N.C.L.E.

the TWILIGHT ZONE 60 MINUTE



WILD, WILD WEST

the GREEN HORNET



An Interview With

ROD SERLING

Universe Panic-Stricken at Threat From Mysterious Planetary Empire

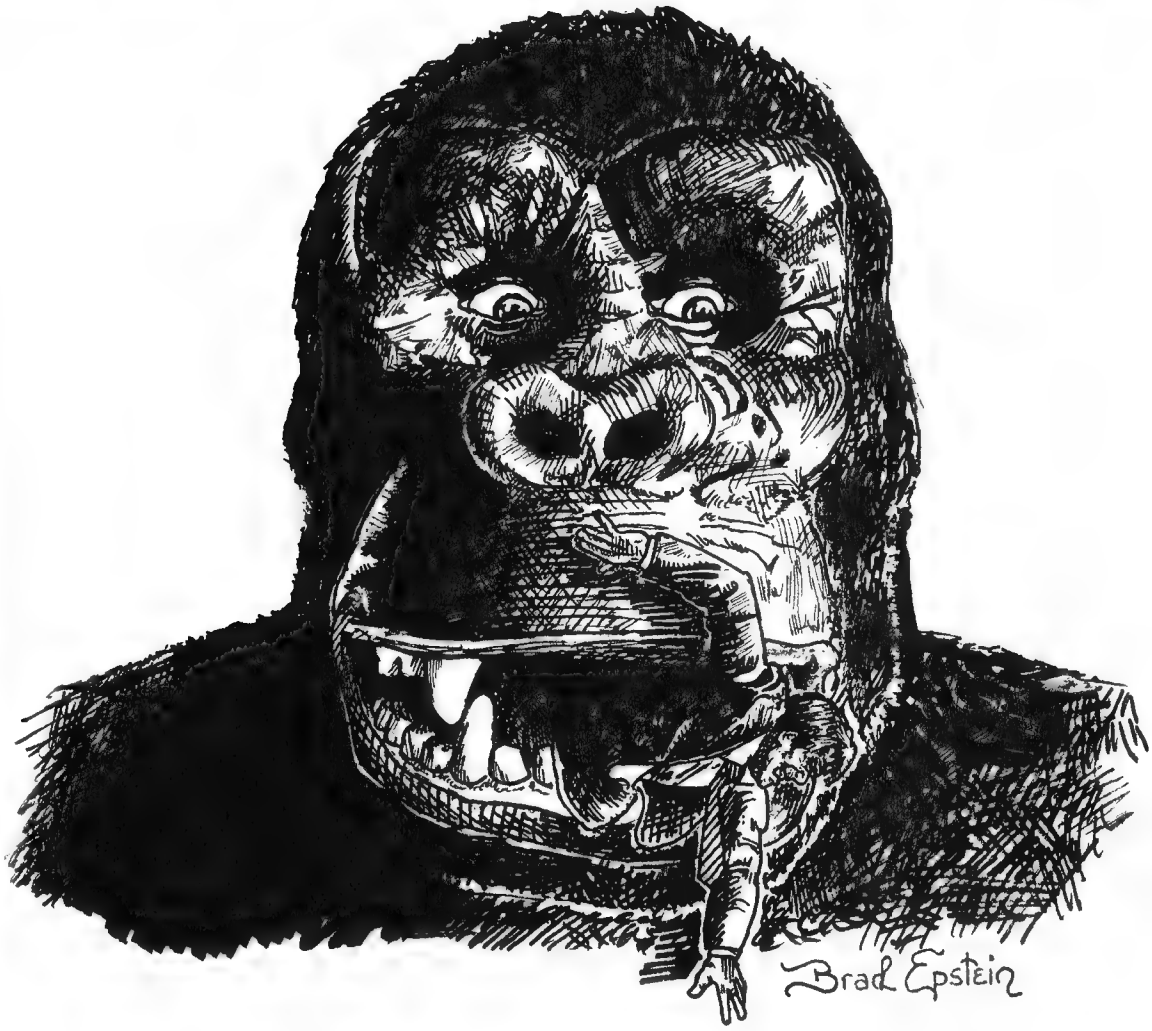
From The WORLD NEWS Washington Bureau

The mysterious space ship travelling at supersonic speed, and for the past hour tracked around the world by radar outposts, has just landed in the Nation's capital. The gleaming surface of the ship shows no break of any kind—no windows, no parts, not even the outline of a hatch. It is fearsome, terrifying, and gives no evidence of its source or intention. Washingtonians are panic-stricken.

Troops have been rushed from Fort Myer and they have formed a cordon around the ship. Every precaution has been taken to meet whatever the situation may require. It's been that way for two hours. No one yet knows where the strange ship came from; but it can be revealed that military leaders are considering two possibilities that it came from some unfriendly power here on earth or that it actually arrived from another planet. The tension is mounting to such a fevered pitch in the capital that health authorities fear that hundreds of citizens will suffer

KONG

UNCENSORED!



BY JAMES VAN HISE

When one speaks of the uncensored KONG, many people think of many different things due to the many stories which have gone around. When an uncensored print of KONG is shown somewhere, someone invariably asks "Is the Spider-crab scene in it?" No, the Spider-crab scene is not in the uncensored KONG because that scene, along with many others, were edited out of the film before it was released as a matter of course in trying to make the film as fast paced as possible.

The uncensored version refers to KONG as it was when originally released in 1933. The censoring was done in 1938 when the film was rereleased. The censoring which amounted to only three minutes (yet three memorable minutes they are) was ordered by the Hays Office in keeping with the stricter censorship code which had been enacted in 1934.

The first censored scene involved the attack of the Brontosaurus (the plant eater who didn't know he was a plant eater) on the raft. In the original the Brontosaurus bit five men to death, whereas the trimmed version only had him do in three. Next was the most famous sequence; Kong tearing off bits of Fay Wray's clothes, tickling her, and then sniffing his fingers. The scene was deemed to racy and excised entirely. The next set of censored scenes came out of the attack on the native village sequence when Kong batters down a scaffolding covered with spearmen, stepping on two natives and crushing them into the ground (in close-up yet!) and picking up natives and biting them to death (also in close-up). The next censored scene came directly after Kong's escape in New York when he picks up a pedestrian and bits him to death (again in close-up as illustrated on the title page of this article). The final censored scene took place during Kong's search for Ann Darrow. Kong first climbed the wrong building and pulled the wrong woman from her bed. Kong held her high above the street examinging her and when he realized his mistake he dropped her many stories to her death, her screams mingling with the fire sirens as she plummets from view. These are the only scenes which were ever actually censored from the film. The other scenes often discussed were in many cases filmed but not retained in the final release print for reasons of running time and pacing. These scenes were thus never officially in the film (such as the censored scenes were).

These other scenes which I'm speaking of are led most notably by the Spider-Crab sequence. This sequence, like many others, was filmed but wound up on the cutting room floor. The preliminary drawing and a still from the final filmed sequence appear on the opposite page and I'll discuss that in more detail in a moment.

But getting back to those actual three minutes of censored scenes themselves. Although it may seem like a miracle, and perhaps it is, those scenes were not replaced in KONG until thirty-two years later, in 1970. Some sources insist it was 1971 but I have the best of evidence for claiming it was 1970 as I saw a completely uncensored print in 1970 at Oklahoma City's "Multicon 70". This is forever etched in my mind as not only was it the first comic/fantasy/SF convention of any kind I had ever attended, but it was also the first time I had seen KING KONG in eight years! I had only recently moved from near Buffalo, New York where KONG had not been shown since I was twelve years old. I was very excited thus at not just seeing KONG uncensored, but at seeing KONG! Memory had not exaggerated its greatness as in fact it was even better than I had remembered it. That night in a darkened film room in June of 1970 remains as one of the most exciting of my life and only someone who had been denied KONG for so many years and then seen it once more in such a manner can appreciate the seriousness of that statement.

Up until the censored footage was found and reinstated in the print, those scenes were considered lost forever as it took fourteen years to find them. In 1956, RKO announced that it was going to place those scenes removed in 1938 back into the print. Only they couldn't find those scenes. They were not present in the studio vaults, nor could they find a European print wherein the scenes had never been removed. The scenes were found by a collector in an attic in Philadelphia and given to Janus Films (who now owned the rights to the original KONG) and the footage was replaced in their prints.

But to return to the endlessly discussed Spider-Crab sequence. It was definitely filmed but no copies of that footage can be found anywhere, not even among the personal effects of Willis O'Brien which were carefully searched for things of this nature following his death. But this does not mean that we don't know a great deal about this footage. It was removed from the rough cut because Merian C. Cooper believed it "Stopped the Show", that it held up the action and diverted the audience's attention from the main story, that of Fay Wray. This Spider-Crab sequence also had the men trapped on the log by Kong on one side and a Tricerotop on the other. Even though this footage is not available for us to inspect to see what we were denied, we can still find out what was there but consulting the novelization which was based on the original screenplay. This sequence in the novel is described as follows:

> To Kong all moving beings in his vision were enemies, the men one the log as much as the beast behind it. He roared and beat his breast again. One of the great hand-like feet reached out as though he meant to attack at close quarters. At that moment a maddened plunge of the Tricerotop brought the beast jarringly against its end of the bridge. The men in the center clung frantically. The beast-god gave his own end of the log an experimental shake, and when the men cried out and clung to the bark, to one another, he began to chatter.
>
> Two of the men lost their holds. One grasped madly at the face of a prone comrade and left bloody finger marks as he went whirling down into the decaying silt at the bottom. He had no more than struck when the lizard flashed upon him. The second man did not die in the fall. He was not even unconscious. He landed feet first, sinking immediately to his waistline in the mud, and screamed horribly as not one but half a dozen of the giant spiders swarmed over him.
>
> Kong lifted the log and jerked it again. Another man fell, prey for a new outpouring of spiders. Another jerk, and the octopus-insect, along with a score of companions, began to fight against the spiders and the lizards for the booty. Only one man was left on the log and he clung desperately. Kong jerked but could not shake him loose. Nor could all the despairing efforts of Driscoll and Denham, all their shouts, all their rocks, turn the beast-god from his purpose. The clinging man shrieked. Kong glowered down upon him and in a culminating exasperation swung the log far sideways and dropped it. The end caught on the very edge of the ravine and then slipped slowly off to drop like a battering ram upon the insects at their feast below.

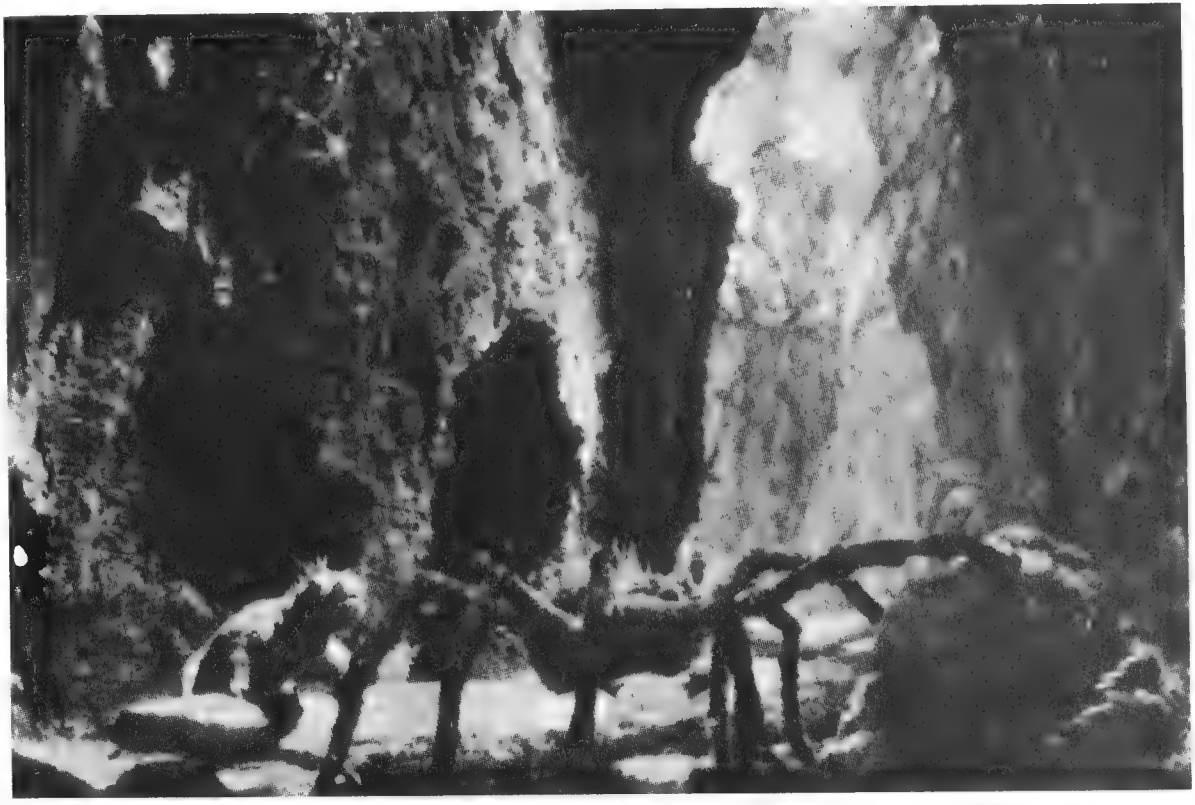
The book also went on to describe a spider climbing up the vine to menace Driscoll instead of the lizard in the film.

Again, this was never in the film when it was released, is presumably lost forever, and is not and was never considered one of the censored scenes when refering to the "complete, uncensored KING KONG".

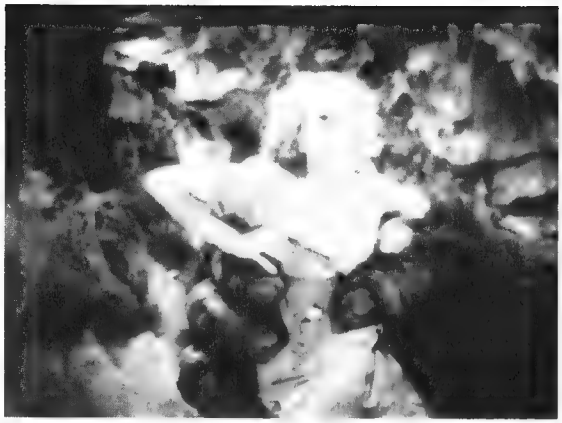
Other scenes filmed but not used included Ann Darrow's and Jack Driscoll's journey down river to escape Kong while Kong climbs down Skull mountain roaring with rage.

Not all of the scenes lost were so deadly serious. During Kong's rampage in New York there was a scene where Kong's monstrous face suddenly appearing at a window breaks up a poker game. And there were others still.

This then is the whole story behind what is and isn't considered a censored scene from KONG, and what does and doesn't exist. So all other stories to the contrary, the prints of KONG which exist now have all the same scenes as the prints originally released in 1933, even if there was a thirty-two year gap.

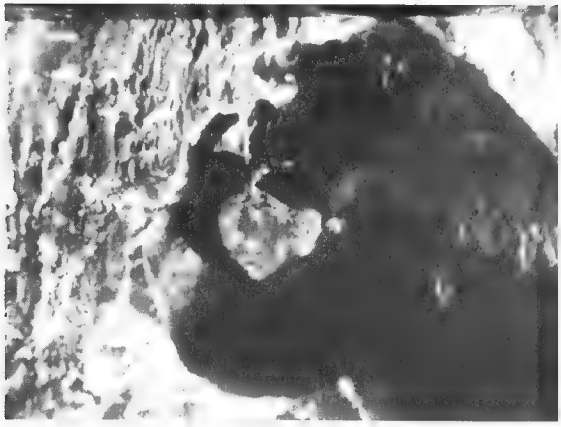


KONG ADMIRING HIS BRIDE



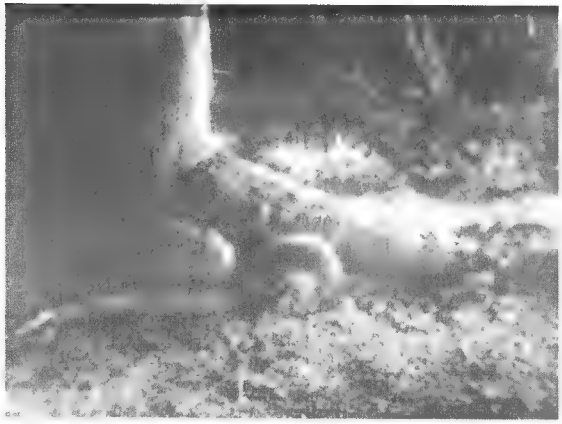
FAY WITH CLOTHES IN DISARRAY

AFTER TICKLING HER, KONG SNIFFS HIS FINGER.



KONG ATTACKING THE NATIVE VILLAGE

KONG CRUSHING NATIVE IN ONE OF THE MOST FAMOUS OF THE CENSORED SCENES.



KONG SCOOPS UP PEDESTRIAN

KONG BITES MAN TO DEATH...

THEN HURLS BODY AWAY.

KONG THINKS HE HAS FOUND ANN.

HE REACHES IN...

SCOOPS HER UP...

THEN DISCOVERS HIS MISTAKE AND DROPS HER TO THE STREET FAR BELOW.

As Don Wright sees it..

"Let's face it lady, even if the smog lifts and they get the lights back on, nobody wants to get involved any more"

KING KONG: 1976, OR IS IT '77?

BY JAMES VAN HISE

Just over one year ago, Producer Dino De Laurentis took out a full page ad in VARIETY announcing his intention to do the first Hollywood remake of KING KONG and the dust kicked up by that announcement still hasn't settled. Universal Studios then announced that they too were planning a KONG remake and that they too had the rights to do so. What De Laurentis with Paramount Studios had was the rights to do a remake of the film as purchased from RKO while Universal had the screen rights to the original novelization. A prolonged court battle was decided in Paramount's favor stipulating that Universal could do a version providing it wasn't released until eighteen months after Paramount's. This did not sit well with Universal as they believed, and probably rightly so, that the market on KONG films would have been satiated by then (especially with Paramount already planning a sequel to their remake). Thus although Universal had discussed suspending the entire project following the court's decision, they have since changed their minds and have gone back to court and as recently as July were still trying to have the earlier ruling overturned.

Irregardless, Paramount's version, under producer Dino De Laurentis (whose recent films include such diversities as DEATHWISH and BUFFALO BILL AND THE INDIANS) forges ahead with the primary filming with the actors already having been completed. The cast is headed by Jeff Bridges (in the role Bruce Cabot had in the original), Charles Grodin (in Robert Armstrong's role) and Jessica Lange reliving the part Fay Wray played. Needless to say, the cast is not impressive.

The cast Universal plans to go with, should production on their version ever begin, is decidedly more impressive but whether or not it is better is debatable. Universal's planned cast includes Paul Newman, Steve McQueen and Valerie Perrine.

Although Paramount originally announced that no stopmotion animation would be used in their remake, instead relying solely on a forty foot robot and blacks wearing apesuits, they have since changed their minds. One reason may be the problems they're having with their full scale model KONG. It weighs 3,000 pounds, cost two million dollars, and doesn't work properly. Supposedly the arms keep falling off. The original script for the remake contained no dinosaurs, just a giant snake which an actor in a KONG apesuit was supposed to fight. Jim Danforth, an animator whose work has been compared alongside that of Ray Harryhausen's, is under contract to Universal to do all the animating on their remake. Jim read Paramount's original version of their KONG remake script and said it was awful, nothing like KONG at all. Paramount has since announced that they are dropping some of the more sophomoric material from their script and are adding dinosaurs as well as stop motion animation. How much remains to be seen.

Although both the Universal and the Paramount versions planned to use men in ape suits, Universal had planned from the start to include dinosaurs and stopmotion work. It can be hoped that with the constant state of change undergoing the films, that one or both will abandon the idea of using costumed actors as the men is costumes can not help but be compared with the hopelessly shoddy Japanese KONG sequels.

But despite everything, there is still one major difference in the planned remakes. Paramount plans to do an updated remake with Kong falling to his death from the World Trade Center in New York City while Universal's will remake the classic in period setting, that being 1933. Many people, myself included, cringe at the thought of seeing Kong shot off the World Trade Center by jets. It just reeks so of the Japanese trash it turns my stomach, not to mention the fact that it sounds like an obvious commercial ripoff. Interestingly enough, some people in New York have protested the change to the World Trade Center setting as Kong has traditionally been identified with the Empire State Building.

Another problem facing the Paramount version is that with all the changes and delays it may not make the promised X-Mas release date which both the studio and the producer have promised distributors. Personally, if it turns out the way it sounds, I'd rather they didn't release it at all.

Associated Press Wirephoto

King Kong comes back

Guardsmen hold back extras at New York's World Trade Center while propman covers body of King Kong with realistic mix of syrup and vegetable coloring. King Kong, styrofoam with horsehair, dies again for his love of comely girl in this final scene of remake of classic 1933 chiller.

King Kong Is Back in New York To Cash In on Wave of Ape Mania

By SIMON WINCHESTER
Manchester Guardian Service

BEVERLY HILLS, Calif. — The good citizens of New York, whose lives are rarely humdrum, will find something lying in their streets this week at which even they may express surprise. A gorilla, 36 feet from hairy head to hairy toe, is to be spread-eagle on the concrete plaza 1,000 feet below the top of the World Trade Center, and will stay there for about a week.

The gorilla will be very much dead — and, although technicians say you'd never know it, will be fashioned from aluminum and special primate-toned nylon. And it will, apart from its size, be no ordinary gorilla: it will be King Kong, Fay Wray in his monstrous right hand, visiting New York to clamber up and down the Empire State Building. It is timed to catch a new outbreak of Kong mania, timed to grip America and all other civilized nations this coming Christmas.

A remake of the ancient RKO film of King Kong is progressing here now, under the direction of the grizzled Dino De Laurentiis — a small Italian gentleman with a penchant for violent films: "Death Wish," (about a man who kills muggers), "Lipstick" (about a lady who kills rapists), "Three Days of the Condor" (about a spy who kills other spies) and "Serpico" (about a policeman who kills other policemen). Filming of King Kong began in Hawaii last January, and all the scenes that did not call for the appearance of the ape himself have now been completed. What happens in New York next week is the beginning of Kong's appearance on the sets.

"YOU JUST WOULD not believe what we have done," said Gordon Armstrong, publicist for the man he and about 20 slim-hipped Neopolitans call "Dino."

"We have spent $2 million building a mechanical King Kong that is so realistic it's unreal. There are these three things: a living Kong that is being built on the MGM set here; a 10-foot long mechanical arm that is going to do all the grabbing of the blondes; and the dead Kong we are shipping to New York next week. We have ten tons of gorilla here, full of pipes, wires and electronics. I tell you, it's just incredible."

For the time being the world is going to have to take Armstrong's word about the mechanical Kong, because De Laurentis is not letting anyone see it until August, when it is ready to start lumbering about and squeezing young women and climbing up buildings. (Not the Empire State: in spite of strong protests from that building's management, King Kong will scale the Trade Center, and then only a reproduction, built in the studio).

King Kong, Second Time Around
. . . Trade Center replaces Empire State

"I CAN TELL you he really is amazing," said Armstrong. "His face can contort into expressions of rage — they have pulleys and levers inside him that will make him scowl and roar. His arms go up and down and he can beat his chest. He can do everything, it's just unreal."

At present, all Armstrong will say about the beast is that he is quite nude "and in fact he is not really a king — nor is it a queen Kong for that matter. It is a sort of in between Kong," and he is waiting for his fur and his motors. "Hopefully, we will be able to keep him after the movie is finished: We will change it about a bit and do a son of Kong or something, I am sure."

All the preparations are going ahead for moving the dead Kong to New York. "He is just the same as the mechanical one except that he hasn't got any motors. And the bits he lies on haven't any hair: there wasn't much point in putting any hair on if all he does is lie on the floor."

Armstrong says he expects thousands of New Yorkers to turn up to look at the vast beast in its death throes "but the trouble is that we will have to use extras for the film. If any of those guys see themselves in the movie they will be sure to sue us for acting fees. People are like that up there, you know."

King Kong Revisited . . .

URBAN GORILLA: Paramount Pictures, remaking the famous 1933 film and launching one of the most expensive promotion campaigns in cinema history, is seeking permission from New York City to erect a 33-foot-high statue of King Kong on Times Square. The furry monument, clutching a woman in one paw and a helicopter in the other, would be built atop a 15-foot base on a Broadway traffic island and stay there for a year or so. Cost: $250,000. The various agencies involved haven't completed their deliberations, but city officials apparently find the idea appealing. "In the past, when New York was very snooty, such a proposal would have been out of the question," said one. "But in the present crisis anything that will help give vitality, and excitement is welcome. It can't hurt." The film is scheduled for Christmas release.

KING KONG

MCKINNEY-76

Kline '72

THE RBCC COMIC FANDOM OPINION POLL
THE RESULTS

First off, let's be honest. Or rather, allow me to be honest. This poll was my brainstorm. And I still think it's a good idea, as well as a constructive one. Unfortunately, fandom, or more specifically, the RBCC subscribers, didn't quite respond to it as I had hoped. Out of 1700 subscribers, an aproximate number of 80+ responded to my poll. But there's something you've got to take into consideration here. When conducting surveys or polls, a large numerical turnout isn't really that important. The Gallop Poll, when trying to form a public consensus on one issue or another, doesn't ask each and every United States citizen for their opinion. They merely concentrate on one area of the country and take those results as being the general feeling of the entire nation. So, it seems to me, that what a portion of comic fandom feels, is indicitive of what fandom as a whole feels.

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THE RESULTS:

Best Individual Comic Book (Since Jan. 1975)

1st Place: HOWARD THE DUCK/ 2nd Place: WARLOCK/ 3rd Place: THE SPIRIT

Best Comic Story (Original, since Jan. 1975)

1st Place: NO HOPE IN CRIME ALLEY - Detective #457

2nd Place: PLANET EARTH IS NO MORE - Dr. Strange #13
THE KID'S NIGHT OUT - Giant-size Man-Thing #4
SUPERMAN 2001 - Superman #300
HOWARD THE BARBARIAN - Howard The Duck #1
WARLOCK VS THE MAGUS - Strange Tales #178, Warlock #10-13

3rd Place: SUPERMAN VS SPIDERMAN
THE GENIUS PLANT - E-Man #9
ESCAPE INTO THE INNER PRISON - Warlock #11
THE MALI IBEX - Phanton #70
A THOUSAND CLOWNS - (Warlock) Strange Tales #181

Best Comic Story (Adapted, since Jan. 1975)

1st Place: REPENT, HARLEQUIN! SAID THE TICKTOCKMAN by Harlan Ellison
- Unknown Worlds of Science Fiction #3

2nd Place: HOUND OF THE BASKERVILLES by Sir Arthur Conan Doyle
- Marvel Preview #5 & 6

3rd Place: BEHOLD THE MAN by Michael Moorcock
- Unknown Worlds of Science Fiction #6

Best Comic Writer (since Jan. 1975)

1st Place: STEVE GERBER

2nd Place: ROY THOMAS

3rd Place: STEVE ENGLEHART

Best Comic Artist (Since Jan. 1975)

1st Place: FRANK BRUNNER

2nd Place: JIM STARLIN

3rd Place: PAUL GULACY

Favorite Fan Writer

1st Place: DON ROSA (by a major landslide. No one else even came close.)

2nd Place: JAMES VAN HISE

3rd Place: DON & MAGGIE THOMPSON
MURRAY BISHOFF

Favorite Fan Artist

1st Place: DON ROSA (Again, by an incredible landslide. And deservedly so.)

2nd Place: STEVE FABIAN

3rd Place: MIKE ZECK
DON NEWTON (I personally don't consider these last three men to be fan artists any longer, but that's how the votes came in, and that's how I counted 'em.)

Favorite All-Around Company

1st Place: MARVEL

2nd Place: DC

3rd Place: WARREN
EC
CELL

Favorite Newspaper Strip

1st Place: DOONESBURY

2nd Place: PEANUTS

3rd Place: BROOM HILDA

Favorite Fan Publication (Other than RBCC)

1st Place: THE COMIC READER

2nd Place: THE BUYER'S GUIDE

3rd Place: SQUA TRONT

Favorite Newsstand Magazine (Non-comic)

1st Place: NATIONAL LAMPOON (Personally, I was hoping something a little classier would win, like Atlantic Monthly, or The New Yorker, but this is okay.)

2nd Place: MAGAZINE of FANTASY & SCIENCE FICTION
TIME
PLAYBOY

3rd Place: TV GUIDE

Favorite Writer Outside of Comics

1st Place: RAY BRADBURY
HARLAN ELLISON

2nd Place: J.R.R. TOLKIEN
ROBERT E. HOWARD
ROBERT HEINLEIN

3rd Place: KURT VONNEGUT, Jr.
ARTHUR C. CLARKE
RAYMOND CHANDLER
HUNTER S. THOMPSON
MICHAEL MOORCOCK
EDMOND HAMILTON

Best Book (Novel, anthology, etc.) read since Jan. 1975

(I'm afraid we only have first place winners in this category. All these titles tied for 1st place, and nothing recieved multiple votes to qualify for 2nd or 3rd place.)

1st Place: SOMETHING HAPPENED by Joseph Heller
SUPERMAN: SERIAL TO CEREAL
RENDEZVOUS WITH RAMA by Arthur C. Clarke
THE HOBBIT by J.R.R. Tolkien
THE BOOK OF ROBERT E. HOWARD
STAR TREK LOG 7 by Alan Dean Foster

Best Book Ever Read

1st Place: LORD OF THE RINGS by J.R.R. Tolkien

2nd Place: CATCH 22 by Joseph heller

3rd Place: MARTIAN CHRONICLES by Ray Bradbury
THE FOUNDATION TRILOGY by Issac Asimov
THE HOBBIT by J.R.R. Tolkien
HELL HOUSE by Richard Matheson
THE BIBLE

Best Movie (Since Jan. 1975)

1st Place: ONE FLEW OVER THE CUCKOO'S NEST

2nd Place: TAXI DRIVER
NASHVILLE

3rd Place: ALL THE PRESIDENT'S MEN

Best All-Time Movie

1st Place: 2001: A SPACE ODYSSEY

2nd Place: CITIZEN KANE
CASABLANCA

3rd Place: KING KONG
FORBIDDEN PLANET

Best Television Program (Since fall of 1975)

1st Place: ELLERY QUEEN!!! (This cancelled show won by a large margin. Don't be too hard on NBC, though. After all, they do need room for the new Phyllis Diller show or some such.)

2nd Place: M*A*S*H

3rd Place: SATURDAY NIGHT

Best All-Time Television Program

1st Place: STAR TREK

2nd Place: TWILIGHT ZONE

3rd Place: OUTER LIMITS

How Could You See The Comics Being Improved?

The general consensus here is that fans wouldn't mind a little less quantity and a little more quality. (SWAMP THING #'s 1-10 wouldn't have been as good as they were had it been monthly.) Some said they'd like to see two titles combined into one 50¢ book, thereby paying less and uncluttering the stands a bit. Many said that artists and writers should be payed more for their work, to both give them an added incentive and to bring back people who left (Neal Adams, for example.). One trigger-happy fan suggested that Frank Robbins and several other inept artists by killed. (Now I'd like to have a hand in that.)

Would You Favor The Dropping of The Comics Code?

YES - 47 / NO - 27 / No Preferance - 6

The "no" people said no because they were afraid that to do so would cause another "witch hunt" (similar to the one in the 1950's) and give the PTA something to do again. They were also afraid that the government might step in and impose its own brand of censorship. (Two very good points, though highly sickening.)

If Married, How Does Your Spouse Look Upon Your Interest In Comics?

I just love this category. It's so personal. The reaction to this question was divided three ways: 1) Spouse accepts it, though doesn't thoroughly understand it; 2) Spouse actually enjoys it also; and 3) Spouse is appalled by it all. Read some of these actual qoutes: "She's crazy for not collecting SF instead, but comics are a good second"; "Childish but harmless hobby"; "With horror"; "As ridiculous"; "Keeps me off the street"; and this gem, "She tolerates it because I tolerate her paper doll collecting".

The final three categories, Favorite Kind of Music, Other Hobbies & Interests, and Occupation, ran the entire gamut. They were mainly there so that I could get a better personal picture of the person replying.

I personally feel this poll has been a success. Comic fans got the opportunity to actually participate in a fan project, some new ideas and opinions surfaced, and I got a new pen pal. Yeah boy.

I would like to thank everyone who responded. Without you, there would have been no results, obviously. I hope everyone who sent a S.A.S.E. was pleased with their Berni Wrightson poster. You really can't complain if you didn't like the poster, though. It was free. Also, anyone who sent an envelope without a stamp, or at least money for a stamp, didn't get a poster. I'm not made of money, you know.

I would like to extend a special note of thanks to the following people who replied to this poll, my reasons being rather intangible and nobody's business: Roger Dutcher, Mike Scorzelli, Tom Durham, Ruth Bell, Robert & Susan Logan, Jay Zilber, Robert Barger, William Bowlus, Ted Delorme, and David Campiti.

With any luck, we can do this again next summer.

Mark Burbey

The Story of ZerO

Or: How the Weekend Warrior Came to Naught

IN THE PERHAPS STRAINED supposition that some of you might be interested in the conception and gestation of a comic character--even when that comic character is an entirely non-professional enterprise, produced by one of the country's most permanent amateurs (scarcely a recommendation for anyone's interest)--I asked Editor Van Hise for this page. I also like to hear myself talk (or read myself written); perhaps that's the best justification for this piece.

The genesis of Zero Hero was my simple desire to draw a muscle-bound costumed hero. I'm not an illustrator of realistic comic strip adventures, so it was a foregone conclusion that my muscled hero would be essentially comic, something of a spoof of superheroes. The basic gimmick was that he should be both mentally defective and physically ineffective. The idea of teaming my hero with a sexy lady partner came almost at the beginning: she would be the means by which my ineffective hero could become effective. (This notion is fraught with hidden meanings about the nature of the human condition, about the ying of yang, about the population explosion, and about the other things I like to draw besides muscled heroes. As soon as the team idea occurred to me, I thought it was worth exploiting for all the significances I could find in it. But you'll have to find those yourself.)

Initially, I called my character "The Weekend Warrior." His heroic adventures were to be entirely dreams--the dreams of a normally underdeveloped young dolt, who dreamt only on weekends. His "secret identity" would be his muscular self in his dreams. Despite all his muscles, he would be as ineffective as he was in real life--saved only by the "princess of dreamland," who would either vanquish his foes with dream-dust or nudge my hero awake at the critical moment. I eventually abandoned the dream idea because, simply, I'm lazy: I didn't want to spend all that time and energy drawing the "frame story"--the young dolt falling asleep, waking up, yawning, etc. Besides, dreams aren't real enough for good adventures--even comic adventures. The waking-up-from-a-dream bit is too tired a cliche, too much a cop-out conclusion.

THE PRINCESS OF DREAMLAND IDEA stayed on, though--in the form of Starbright, princess of Nod (the land of sleep and dreams), who saves Zero by tossing stardust into his opponents' eyes, thereby putting them to sleep more effectively than all his pummeling can. Starbright was always named Starbright, by the way--at least in my mind. On the following page--Zero's first adventure--she's called "Stardust" erroneously: when I was lettering that first panel, I was thinking ahead to the third panel where she tosses stardust at the dragon. Rather than undertake the task of whiting-out the incorrect letters (I said I was lazy), I let the wrong name stand. The name Starbright comes from that old kids' jingle: "Starlight, starbright / Grant me the wish I wish tonight" (or something like that).

Having abandoned the "weekend warrior" idea, I needed another name. And "Zero Hero" came to me through sheer rhyme and euphony. His real name, Heavy Dootie, is simple contemporary slang, but I didn't put the two words together until I did the four-page adventure. At first, as you see on the following page, Zero Hero was merely Captain Heavy.

STARBRIGHT COULD FUNCTION outside the dream-world notion, I thought, but not in any of the real worlds we know. I needed some kind of magic kingdom, a locale that was only vaguely real. In these days of Conan, such dilemmas are quickly resolved: along came the kingdom of Nyghwold ("near world"), a sword and sorcery setting neither here nor there. The name suggested all sorts of punning and nonsensical linguistic possibilities. By the time I did the four-page adventure, the narrative lingo was under the influence of James Joyce, Alfred Jarry, and George Carlson.

Between the drawing of the first, short one-page episode and the drawing of the later four-page adventure, several things happened to my character. First, I changed Zero's costume a little, abandoning the collar and laced-up front (too complicated to draw on a regular basis). And I gave him the required insignia for his chest. (Starbright's costume I didn't dare tamper with.) More importantly, I decided that I couldn't draw muscled heroes very well, so I bought a handful of "muscle men" magazines and Burne Hogarth's DYNAMIC FIGURE DRAWING and started sketching. The drawings in the four-pager were done and re-done several times before I felt I had every muscle right (and I'm still not sure).

Two of the minor characters grew out of old favorites that I've kept in my ink-well for years. Pere Hobo is based on a caricature of W.C. Fields, with a moustache added. His personality derives (for those interested in obscure facts) from Alfred Jarry's Ubu Roi. And Harridan Hemistich is really Margaret Rutherford.

That's enough inner workings. The rest I leave for you to find for yourself.

— HARV

ZERO HERO
STARRING CAPTAIN HEAVY!
HERE'S CAPTAIN HEAVY--THE ZERO HERO HISSELF--GETTIN' READY TO LAY ONE OF HIS HEAVY-HANDED SPECIALS ON THE GLOWERIN' MONSTER...
WRITTEN, DRAWN, LETTERED, INKED AND OTHERWISE HAND-WROUGHT BY HARVEY
©1978
AND HERE, GETTIN' READY TO BE PROTECTED BY THE KNIGHT OF NAUGHT, IS HIS FRIEND AND COMPANION= STARDUST, PRINCESS OF THE LAND OF NOD...
BUT WHEN CAPTAIN HEAVY HITS TH' HULKIN' BRUTE, HIS BLOW HAS NO EFFECT! ZILCH! ZERO! (HENCE HIS NOM D' GUERRE. GET IT? --HAPPY HARV.)
STARDUST GOES INTO ACTION. TAKING A HANDFUL OF STARDUST FROM HER POUCH...
...SHE FLINGS IT INTO THE DRAGON'S FACE...
...AND HE PROMPTLY GOES TO SLEEP!
THINKING HE STRUCK TH' TELLING BLOW, THE ZERO HERO VAUNTS HIS VICTORY!

by LARRY BIGMAN

FORMERLY "THE WILLIAMSON COLLECTOR"
RATING SCALE 1 to 5

Well, podnuhs, this time out at the ole corral...uh, E.C. Artist Collector, that is...we have for y'all a 1'il Western roundup featuring the best cowboys...uh, artists...from that most famous of ranches, known throughout the land for its notorious EC brand, which stands, of course, for Eastern Corral. We old boys ain't got nothin' agin no greenhorns who know so much about drawin' as these gents certainly do. So, without further ado, we are pleased to present the NEW Sons of the Pioneers (known to their friends as Crandall, Wood, Ingels, and Severin & Elder)!

TWO GUN WESTERN #10 - May, 1957
"The Sheriff of Tombstone" - 5 pages

As is typical of Atlas stories, "The Sheriff of Tombstone" is a 5 page quickie of little redeeming value outside of the art by Reed Crandall. The story concerns a shipment of silver, outlaws who want the silver, and the deadly Sheriff of Tombstone. Use your imagination and you, too, can write for the comic books!

A garishly colored story, "The Sheriff of Tombstone" is denied a good deal of Crandall's detail due to this misfortune. Unfortunately, Crandall did not turn in too good a job anyway. While he has maintained his characteristic clean finish on his art, Crandall's anatomy at times resembles that seen in some of the recent travesties of his in the Warren magazines. Bodies are badly proportioned, with some people looking remarkably like beanpoles. The sketchiness and lack of depth of some profiles is astonishing. Crandall was really meant to be an illustrator, because his breakdowns are seldom thrilling. But his talent of sheer beautiful drawing compensates for this lack in his best stories. Unfortunately, as in "The Sheriff of Tombstone," when his art is off the mark, this breakdown problem becomes obvious and detracts greatly. Reed essentially blew it, but it's not his worst and is still better than Tony Tallarico, so it rates a: 2.

(By the by, TWO GUN WESTERN #10 also contains a very nice story by Gray Morrow, who unfortunately arrived on the scene a little too late to work for EC.)

WESTERN CRIME BUSTERS #7 - October, 1951
"Six-Gun Smith/Gunsmoke Gold Strike" - 8 pages

Western Crime Busters was published by Trojan, an exotically named company to say the least. For those prepubescents out there, ask your pop about Trojans and he will explain. Anyway, Wally Wood did this story to earn some extra money while he was also working for EC. All in all, the story itself is (unintentionally) pretty funny, but it is better than most Western comic book stories, having more than enough plot elements to keep you interested between laughs. This time a kinky woman gang leader who goes by the name of "The Chief" wants to get the gold out of old man Bates' deserted mine, but, praise be, Six-Gun Smith is around to prevent it.

Most of Wood's work outside of EC up to 1955 or so was not on the same level as his work at Mr. Gaines' company. The majority of exceptions were published by Avon in such comics as "An Earthman on Venus" among others. What distinguishes Wood up to this day, even on such things as Hercules and All-Star, is his dynamic presentation, the quality that puts him in the same graphic league as Jack Kirby. Supposedly, Wood deslikes what fans consider his best work at EC, and prefers the less detailed work he did for Tower in the sixties. I think the reason for this lies in his wanting to put the story across as economically as possible, with little superfluous detail. I think he succeeded, because I loved Thunder Agents. And I know that Wally Wood is still a better artist than all of the Filipino or Spanish artists National and Warren wish to discover. Granted, stories like "Gunsmoke Gold Strike" are crude at times, but that Wood power is undeniably there. Extremes can be seen here. There are bad and good faces, anatomy, lighting, composition, and breakdown. But it still works. But I like Wood anyway, so I'm prejudiced. So give it a: 3.

OUTLAWS #8 - April-May, 1949
"Law of the Longhorns" - 7 pages

Go up to the man in the street and ask him what Graham Ingels was best at drawing and he'll say, "You darn fool, everyone knows that Ghastly was the ultimate artist for drawing icky, disgusting horror stories." And you know what? He's right!

However, Graham didn't have any horror comic books to draw for in the late forties, so he made do with westerns, among others. "Law of the Longhorns" is a rather nice story. It even shows that Ingels could draw pretty women, which the man in the street swore up and down was impossible. Surprisingly, "Law of the Longhorns" is a competently written story, with good dialogue and at least an attempt at characterization. The story tells us about Flynn's wanting Lannigan's land and water rights and his attempts to get them. Of course, he is foiled by Sheriff Tex Farrell.

Ingels applies himself to his task with gusto at points in the story. However, he maintains a realistic veneer on all the western characters, shying away from the glittery Roy Rogers image seen in most western comics. His faces convey a variety of emotions which help put over the story and maintain its flow. The action scenes involving Tex as a bronc-buster are very nice, a surprising change of pace for Ingels. The compositions are good, some panels including Ingels' impressive use of light and shadow. "Law of the Longhorns" is an interesting job by Ingels, but not a classic, but still a solid: 4.

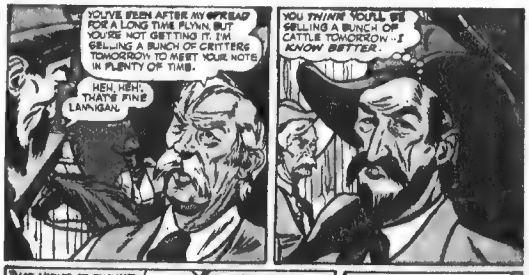
WESTERN HEARTS #5 - December, 1950
"Her Magic Hour" - 3 pages
"My Rodeo Romance" - 8 pages

What more could one ask for? Eleven pages of crisp Severin & Elder illustrating western love stories! I discovered Severin & Elder when I discovered EC when I discovered Ray Bradbury, this all being when I bought the Ballantine paperback Tomorrow Midnight. Severin & Elder had a story inside and, while eleven years ago I was not enthused by the story, I found the art different from the superhero bombast I was used to. As a matter of fact, their combined style is (or rather was) perfect for love stories. The straightforward storytelling approach of Severin combined with the clean, bold inking of Elder merge to yield basic, elemental comic book illustration. (On their own, Severin is the master of the true western and war stories, while Elder cannot be beat in the field of insanity.)

Needless to say, these two stories are not exceptional, but despite this, Severin & Elder did nice jobs. One of the many reasons that Francois Truffaut is my favotite director is that he peoples his films with handsome people. The same is true of Severin & Elder, at least in their love stories. What is interesting in these stories is the emphasis placed on people. There are many close-ups, many panels with little if any background, and no extraneous detail. Severin's pacing of the stories and his realization that they play to the emotions caused him to concentrate on the most important aspect of the stories that would allow the accomplishment of their goal, that being the people. On the other hand, there is some evidence of static compositions, sterility, and lack of depth in some panels. These, of course, are the problems one must overcome when working in an excessively clean style. For the most part, though, the team surmounted their difficulties and turned in two stories that both rank in at a very attractive: 4.

SIX-GUN SMITH
An air of menace hovers over the cowtown of Gunsmoke as Six-Gun Smith rides into the adventure of the "GUNSMOKE GOLD STRIKE!"
NOW, GET THIS, YOU MANGY COYOTES.. OL' MAN BATES GOT GOLD IN THE DESERTED MINE ON HIS RANCH, BUT HE DON'T KNOW IT I WANT THAT RANCH!
GUNSMOKE, A SMALL BUT BOOMING TOWN SOMEWHERE BETWEEN MEXICO AND THE CHEROKEE STRIP, HAS A VISITOR, ONE SIX-GUN SMITH...
WELL, SEEMS LIKE A LIVELY LITTLE PLACE...
...IT APPEARS LIKE THAT LADY DON'T APPRECIATE HIS ATTENTION..
JEST A LIL KISS, MIZ YOUNG!
NO!! NO ABILENE!

THE JUDGE FINED ME FIFTY DOLLARS AN' GAVE ME TWENTY-FOUR HOURS IN HERE TO COOL OFF, BUT I'M GOIN' TO SEE BURKIN AS LONG AS THAT LAWMAN IS THE SHERIFF OF TOMBSTONE!
WHAT D'YA WANT US TO DO, BIG MIKE?
I HEARD TELL THAT "HAIR-TRIGGER" HALLON IS IN TUCSON! GO GET HIM! WE'LL CUT HIM IN ON THE SILVER ROBBERIES.. AFTER HE DAYLIGHTS THE SHERIFF!
KENO, BIG MIKE! WE'LL RIDE TO THE BIG TOWN TONIGHT!
WE DON'T CARE HOW YOU DO IT, SHERIFF.. BUT WE WANT THAT SILVER SHIPMENT ON THE TRAIN IN TUCSON NEXT SATURDAY. IT'S THE BIGGEST LOAD WE'VE EVER SHIPPED OUT!
HIRE ALL THE DEPUTIES YOU WANT, SHERIFF!
EVERY BANDIT IN THE TERRITORY WILL BE OUT TO GET THAT SHIPMENT!
THAT'S WHY I WON'T BE ABLE TO HIRE ANY DEPUTIES!
THEN HOW YOU GONNA TO GET THAT SILVER TO TUCSON?
I DON'T KNOW YET, BUT YOU MINE OWNERS CAN HELP. BY MELTING ALL YOUR SILVER INTO ONE HUNDRED POUND INGOTS IT WOULD BE HARD FOR THE BANDITS TO HANDLE!
TWENTY-FOUR HOURS LATER, BIG MIKE WAS OUT OF THE TOMBSTONE JAIL AND HE & TWO MEN WERE BACK FROM TUCSON WITH THE GUNSLINGER "HAIR-TRIGGER" HALLON..
THERE'S YOUR MAN, "HAIR-TRIGGER"! NOW YOU CAN OUTDRAW HIM!
AIN'T A MAN LIVIN' WHO'S EVER BEAT ME TO THE PULL AN' THAT LAWMAN AIN'T GOIN' TO BE NO EXCEPTION!
WHAT DO YOU WANT DUNG.. HERE?
YOU MR SHERIFF!


YOU'VE BEEN AFTER MY HIDE FOR A LONG TIME FLYNN, BUT YOU'RE NOT GETTING IT. I'M SELLING A BUNCH OF CRITTERS TOMORROW TO MEET YOUR NOTE IN PLENTY OF TIME.
HEH, HEH! THAT'S FINE LANNIGAN.
YOU THINK YOU'LL BE SELLING A BUNCH OF CATTLE TOMORROW.. I KNOW BETTER.
THAT NIGHT AT FLYNN'S FLYING F RANCH..
HELLO, BOSS! DID YOU SEE LANNIGAN?
YEAH! THE FOOL THINKS HE'S GOING TO SELL A SHIPMENT OF CATTLE TOMORROW N ORDER TO PAY OFF MY MORTGAGE NOTE.
WE MUST KEEP HIM FROM MAKING THAT SHIPMENT HE CAN'T — IF HE DOESN'T HAVE ANY CATTLE TO SHIP! HA, HA! C'MON LETS GO!
WHEREFL WE HIDE THE CRITTERS OUT?
WE WON'T HAVE TO HIDE THEM ANYMORE, WELL WORK THE LAZY L BRAND INTO THE FLYING F AND THIS FAKE BILL O' SALE WILL COVER US WITH THE LAW..
A MIGHTY SLICK SET-UP!
A SHORT WHILE LATER..
A COUPLE OF YOU COVER THOSE LAZY L JASPERS WHILE THE REST OF US TAKE CARE OF THE CATTLE..
RIGHT! THEY WON'T GIVE YOU TROUBLE ...WE'LL SEE TO THAT.

HER MAGIC HOUR
The Romance of ELIZA ALLEN & SAM HOUSTON
SAM... NOW I DO BELIEVE IN MIRACLES!
ELIZA ALLEN DESPISED THE WORLD AND HER FAMILY! SHE WOULD NOT MARRY THE MAN OF THEIR CHOICE. SHE VOWED... A MAN SHE HARDLY KNEW AND CERTAINLY DID NOT LOVE! BESIDES, SHE CONSIDERED HERSELF ENGAGED TO ANOTHER! BUT ALL THAT WAS BEFORE SHE MET THE YOUNG FELLOW WHO STOLE HER HEART AWAY!
SEPTEMBER 1836
ELIZA HAD FIRST MET SAM HOUSTON, YOUNG HERO OF THE INDIAN WARS, WHEN SHE WAS ONLY 15 FIVE LONG YEARS HAD PASSED! HOUSTON'S POLITICAL STAR WAS RISING. DESTINY WOULD SOON ELECT HIM GOVERNOR OF TENNESSEE! BUT NOW, IN 1836, HE WAS JUST A FRIEND, WISHING TO BE ALLEN.
COLONEL ALLEN, I'M HAPPY TO BE HERE!
YOUR WIFE IS WELL, I TRUST? AND YOUR LITTLE DAUGHTER, ELIZA?
MY LITTLE DAUGHTER, SAM, IS RIGHT HERE! NOW, PLEASE EXCUSE ME...
ELIZA! B-BUT YOU WERE PIGTAILS AND PINAFORES...
FIVE YEARS AGO, MR. HOUSTON! LITTLE GIRLS GROW UP, YOU KNOW!
DEMURELY, ELIZA DROPPED HER EYES... WHILE SAM DRANK IN HER...
YES... THE LITTLE GIRL I ONCE TEASED HAS BECOME A MOST BEAUTIFUL YOUNG WOMAN!
MR. HOUSTON, YOU SOUND A MILLION YEARS OLD, AND YOU'RE A RATHER YOUNG MAN, YOURSELF!
I MUST KNOW, ELIZA! ARE YOU ...BETROTHED?
WELL... YES! AND NO... I MEAN, I REALLY AM... BUT IT'S A SECRET! MY FAMILY DOESN'T KNOW YET!

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with one exception. We will not be doing any SFCA publications for obvious reasons. CRITIQUE offers a readership of nearly two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 1014 Salzedo, Apt. #2, Coral Gables, Fla. 33134

A few things to remember: Where UNDERGROUNDS are concerned, you must be 18 or older to order them. All fanzines reviewed are 8 1/2 x 11 with offset printing and wraparound binding unless otherwise noted. From time to time there may be a publication over which two of our reviewers have wide disagreement and in which case two reviews of the same book will be run in the interest of fairness.

A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

JAMES VAN HISE / EDITOR

2001: A SPACE ODYSSEY - $1.50 - 48 pages - A Marvel Treasury Special Published by Marvel Comics Group.

Let me make it clear that this will not be an objective review. You see I consider 2001 to be the greatest film ever made and I have nothing but admiration and praise for Messrs. Kubrick and Clarke. I also have intensely disliked the work of Jack Kirby and Marvel Comics "camp" attitude, for many years. Now that you know where I stand, let us proceed.

2001 and Jack Kirby are like oil and water, they don't mix, you just wind up with a greasy mess. The story of 2001 is the search for universal intelligence and its ties with the origins and evolution of man. The film was successful in sincerely conveying this plot largely due to the care and love that went into making the visual aspects of the film as perfect as possible. Could you imagine what the film would be like if a Japanese film company had done the special effects? It would be a joke. No one would ever take it seriously. Yet this is precisely the effect that you get when you read 2001 illustrated by Jack Kirby. I can't imagine anyone over the age of 10 ever taking his work seriously. There are many comic book artists around who could have done a much better job. Just imagine what Neal Adams or Frank Brunner could have done, or better yet, Richard Corben. Now look at Kirby's work; it makes you sick. Why did Marvel let Kirby do 2001? Ah yes, I forgot that Jack Kirby is the "King" of comics and whatever Kirby wants Kirby gets. Even if Kirby wants to edit, write and DRAW 2001, he gets to do it instead of doing the intelligent thing and bring in another artist to do the finished art.

Yes, I'm going to say it. I know that I'm probably risking my life, but I'm going to say it anyway. Jack Kirby is not the "King" of comics -- Jack Kirby's work is that of a hack. There, I've said it. It is something that has needed to be said for a long time. Since Jack Kirby wields such big power in the comic field in such a terrible manner, of which this book is a good example, he deserves to be knocked off his throne and his work exposed as the garbage it is. Kirby seems to have no great concern for the comic reader. His artwork is crude and sloppy and it seems he would rather turn out a large quantity of hack work than concentrate on producing any quality work at all. This leads me to assume that his main concern is for $$$.

Adapting 2001 into comic book form successfully is indeed a delicate task. It is such an abstract work, open to various interpretations that the only intelligent way to adapt it is to stick to the original as close as possible to maintain that abstractness. This Jack Kirby did not do. It would even be acceptable if Kirby presented us with a personal view of 2001, but again he did not do this. What Kirby did do is change the most important point in the whole movie, while claiming in his brief biography in the back of the book that this is a faithful reproduction of the film. First of all, Kirby drew from both the film and the novel in recreating the story of 2001. But Kirby violated the whole thrust of both by not having the star child return to earth. His reason for having the star child journey to another planet in the universe is obviously to set up the forthcoming series from Marvel. (I shudder even to think of it.) Kirby ends the story with the words "another odyssey has begun on Earth." My God! He has turned the monolith into a transformation machine that is going to have to change 4 billion humans (or whatever the population in 2001) into 4 billion star childs. Kirby misunderstood completely that the transformation was a one-shot deal with the star child returning to EARTH to teach us his knowledge. That is the sequel to 2001; what life will be like upon this earth with a returning star child who contains the knowledge of the universe. We know the impact that certain men, Jesus, for example, had upon the human race, just imagine the impact that a star child would have. Who would really care if a star-child goes to another planet? No one. It doesn't effect us one bit.

Kirby has added his own dialogue to help tell the story since much of the film was without it. It is not objectionable, but I would have liked to have seen the story told visually without dialogue. It certainly would have the same feeling as the film. The captions are taken from the book, but Kirby has made some of the most ridiculous changes in them, such as changing the number of apes from 50 to 20, and changing the word "veldt" to "field". As if "veldt" were too complex a word for comic book readers to understand. Of course, it would be too much trouble to have them go to a dictionary and learn something new.

The strip is filled with just such ridiculous changes, too numerous to mention, but I'll just pick out some of the really stupid ones. Such as having the bone-weapon change into the space shuttle instead of into a nuclear orbiting satellite. The connection is from the most primitive weapon to the most advanced. Kirby ignores this, and he uses (get this) The United States

Space Shuttle instead of the Pan Am Orion as in the film. He also has the "upside-down tred mill" on the Shuttle instead of the Aries 1B. Kirby calls the ship the Aries III, then changes to its right name, the Aries 1B, then changes back again to calling it the Aries III!!! He also has a truly unbelievable scene where the space shuttle is docking with the space station and a man is verbally giving the shuttle directions as if he were directing a driver to park his car. And there is another guy standing there in the vacuum of space giving hand signals. My God! What ever happened to the beautiful computers that were so interesting to watch control the landings in the film?

I could go on and on pointing out this man's ridiculous mistakes in this book, but I have better things to do with my life. How anyone could still call him "King" after seeing this book is beyond me. To me, this book is worthless and I would rate it as such for anyone over the age of 10. However, it just might, maybe, be useful in introducing the aspects of serious science fiction to younger children. But I'm not sure. If so, good for them, but the intelligent fan gets screwed again. I firmly believe that unless the comic companies stop slanting their product towards young children and raise the level of their comics, their end is imminent. But I would not mourn their passing, for fandom will take its place and do a hell of a lot better job. They certainly would have in this case.

RATING 2 / MIKE McKENNEY

-273° C. - Vol. 1 #11 - 75¢ - 40 pages - 8 1/2 x 5 1/4 - Published by Scott Harris, 3056 Ann St., Baldwin Harbor, New York 11510

This issue of -273° C begins with a good interview with George Takei which is both informative and entertaining, supplemented by several photos of George in his natural habitat: the Star Trek conventions. This is followed by an interesting article on "The Rise and Fall of Heidi Saha", and a humorous, potential fourth season Star Trek script entitled "This Way to Syndication", which takes a light-hearted stab at some of ST's most often repeated funnies, including the inclusion of a couple of "non-descripts" in the landing party to get knocked off by low-budget, invisible aliens, the immortal "He's dead, Jim", and the computer-controlled society in which Kirk drives the offending machine to suicide after convincing it of the error of it's ways.

From there, however, the remainder of the zine consists of an article called "It's the Clerks Who Run the Government", supposedly discussing ST's minor characters from a fan's point of view, but which rambles to the extent that you're left wondering what the point was, if indeed there was one. Another article, written by the editor's girlfriend explains her experiences at her first convention, and immediately warns you that besides not being able to write, she knows nothing about fandom, as well!

A two-page article on Isaac Asimov is included, and helps to save this publication a little, but the generally poor artwork, bad photo reproductions, and worse writing pulls the rating down.

RATING 5 / DELLA HAWKS

OMNICON CONVENTION BOOK - $2.00 + 25¢ postage - 44 pages, published by James Van Hise, 1014 Salzedo, Apt. #2, Coral Gables, FL 33134

[AVAILABLE FROM THE S.F.C.A.]

The Omnicon convention book begins with a front cover by Frank Brunner, and is literally full of many of the now out-of-print Don Rosa indexes, including Star Trek, The Outer Limits, The Twilight Zone, The Green Hornet, The Prisoner, The Man From U.N.C.L.E., and The Wild Wild West. The indexes are supplemented with lots of appropriate art by Don, and some rare publicity stills as well.

Also included are an interview with the late Rod Serling, reprints of several newspaper articles concerning the release of "The Day The Earth Stood Still", and a reprint of Mike Zeck's Sub-Mariner strip, Conquest.

If you've been searching frantically for the out-of-print indexes by Don, and would like them all together, this book is definitely for you!

RATING 9 / DELLA HAWKS

THE FRAZETTA TREASURY - $5.00 - 52 pages - No name or address given for the publisher.

This type of publication seems to be becoming quite prevalent within fandom these days. And I, for one, like it. This kind of collection-portfolio-whatnot magazine has a tight and cozy atmosphere, and it's a hell of a lot of fun regardless of the price. And for the collector who wants everything an artist has done short of an autographed ice cream spoon, these types of publications are essential.

The reason these "treasury" zines are becoming rather widespread isn't very hard to figure out. It seems to me, all you need do is contact an artist, talk him into doing an interview and letting you print some of his artwork, and it's a lead pipe cinch. An instantly bankable property. The hardest degree of work would come in compiling a nearly-complete checklist.

I'm assuming that THE FRAZETTA TREASURY and THE BERNI WRIGHTSON TREASURY are both by the same publishers. The concepts and titles are the same, as are the layouts, order of contents, etc. But there are differences; the typefaces are different, and THE FRAZETTA TREASURY doesn't list any name or address for the publisher, whereas THE WRIGHTSON TREASURY does. Also, THE FRAZETTA TREASURY seems to lack a certain professional polish that THE BERNI WRIGHTSON TREASURY most definitely has.

Though one Critique reviewer expressed an apparent dislike for THE BERNI WRIGHTSON TREASURY, I liked it. I found its tasteful balance of published and unpublished art delightful, and I enjoyed the interview thoroughly. And I can easily say the same for THE FRAZETTA TREASURY. Both magazines also feature a complete strip by the artist, printed, I presume, from the original artwork. Unfortunately, the Frazetta strip, titled THE CLAWS OF DEATH, which originally appeared in BILLY THE KID #3, can't begin to compare with the strips seen in Russ Cochran's UNTAMED LOVE. It's merely interesting.

Though THE FRAZETTA TREASURY, as a whole, is thoroughly entertaining, I found certain inclusions especially interesting. The inside front cover, done in a western motif and previously unpublished, is a beautiful piece of work. Its combination of the rugged West and mature sexual overtones is virtually unique, and certainly visually exciting. The reprinting of artwork done expressly for book clubs, and hitherto unseen by the general public, was nice. Also interesting, and perhaps somewhat of a rarity, is Frazetta's first published painting, the cover for WILD BILL HICKOK #4.

RATING 7 / MARK BURBEY

VENTURE #5 - $1.00 - 36 pages - Published by Horizon Zero Graphiques, 5567 Dwight Avenue, San Jose, CA 95118. Editors: Frank Cirocco and Gary Winnick.

Within its new format, VENTURE is most certainly a comic book. But I wouldn't call it an underground comic book, as I wouldn't call STAR*REACH an underground. Mike Friedrich, editor of STAR*REACH, calls his books ground-level comics; "...not overground, not underground, but the best of both...". Now, the "best" can certainly be debated, though the material in VEN-

TURE and STAR*REACH, which are both quite similar, is without a doubt, good.

VENTURE's packaging is quite handsome, and its compilation is tight, organized, and compact. Its covers sport two full color pieces of work; the front by NEAL ADAMS, and the back by ALEX NINO. The ADAMS piece is extremely good, beautifully constructed, sexually intriguing, and wonderfully bizarre. The color, which is not ADAMS' but by a fellow named STEVE OLIFF, is expertly and tastefully applied. The ALEX NINO piece, another exquisite study in creative construction, is great. Colored by NINO, it presents a professional display of the man's artistic ability and eye for color. I vastly prefer NINO's illustration work to his completely confusing strip work. There is another ALEX NINO piece inside the book, which is, though black-and-white, just as good.

VENTURE's interior contents include three comic strips; THE TRIAD, WAR AFFAIR, and ROGUE WORLD.

THE TRIAD, the script of which is credited to no human being, but rather, to Horizon Zero Graphiques, is illustrated by FRANK CIROCCO and STEVE LEIALOHA. This strip is the best in the book. Its setting shifts from an ancient world aboard a seafaring galleon, to a robot-controlled craft soaring through deep space. The story is based upon an interesting concept of treacherous deceit and overwhelming and ultimately fatal greed. Though at some points confusing, and in a couple of spots amateurishly drawn, as a whole, it's quite good.

WAR AFFAIR, written by ERIC TOYE and drawn by BRENT ANDERSON, is based upon an equally as interesting concept as THE TRIAD, but it fails to realize its potential. The art, though semi-professional in appearance, is rather peculiar, particularly the anatomy. And the story, as it is handled, really isn't much of anything. What goes on is only vaguely explained, and the resolution is thoroughly disappointing and unimaginative.

ROGUE WORLD, the final strip which appears in two parts, is written and illustrated by GARY WINNICK and BRENT ANDERSON. The art is the most amateurish in the book, and the story, though again interesting, unfolds in a most confusing manner. The bulk of the story involves a trio of space pirates who forcibly gain entrance into the ship of an ambassador from the planet Dalaen. They harm the ambassador and manhandle his traveling companion, an intendedly beautiful blonde with unfortunately large thighs and doggish face. The story then becomes a strangely constructed revenge hunt, driven by an insane desire to see their attackers die a grisly death for their crimes, and die they do. But there are other elements which really have no bearing on the story, and seem to do nothing more than supply a means of placing the story within a unifying framework, and failing.

Also included are top-notch illos and illustrations by JEFF JONES, FRANK CIROCCO and CARL POTTS.

RATING 7 / MARK BURBEY

THE COMIC READER #133 - 60¢, 6/$3.50 - 32 pages - Published by Street Enterprises, P.O. Box 255, Menomonee Falls, Wisc. 53051

Since TCR won the RBCC Comic Fandom Opinion Poll as Best Fanzine, it is only fitting that it be reviewed this issue.

Every issue of TCR contains news of upcoming comics as well as news of what is happening in the major companies as far as future planning, artist shifts, etc. All of the major companies are given good coverage, with Marvel and D.C. dominating due to the number of books they publish. Coming cover reproductions are in a pleasing abundance each issue.

There are also occasional articles of interest to comics fans as news is not the end all and be all of the zine.

This issue is a Super Summer Special which leads off with a cover by Sergio Aragones. There is a five page capsule history of Gold Key Comics, a seven page comic strip called "Hard-Boiled Comics", as well as an interview with Jim Warren reprinted from England's zine COMIC MEDIA with some new attached comments by Marv Wolfman as Marv is the center of many of Jim Warren's attacks in the interview. It's very good.

The issue winds up with a few pages of ads.

Although there are other newszines of varying kinds and degress floating around, TCR covers the comic scene best due to its monthly publication schedule, thus the news is seldom dated before you read it. It deserved its award.

RATING 9 / JAMES VAN HISE

VAUGHN BODE'S CHEECH WIZARD - $6.95 (Softbound), $14.95 (Hardbound) - 9 x 12 - 80 pages plus covers - Published by Northern Comfort Communications, Main Street, Smithers, B.C., CANADA V0J 2N0

In RBCC #120 I reviewed their previous Vaughn Bode' publication and gave it thumbs down due to it being a drastically overpriced package, despite its fine printing.

But this time they have more closely examined what they should present for the price and have included eleven full pages of interior full color, besides the full color front and back covers.

But despite the cover blurb calling it "The Collected Adventures Of The Cartoon Messiah", it does not contain every Cheech Wizard strip. Some of those from the underground press are absent and even one of the NATIONAL LAMPOON strips is missing. But it is still a fine effort and much more worth the weight than their DEADBONE collection.

RATING 8 / JAMES VAN HISE

THE COMIC PRESS Vol.2 #3 - 75¢ - 40 pages (5 1/2 X 8 1/2) Also send one stamp - Published by Russell Condello, 34 Burt Street, Rochester, New York 14609

There are many fanzines published which are bad, and others which are great. Then there are those which fall inbetween. They're called typical. This is one of them.

Although it has several pieces of forgettable fan art, it also has a couple pieces of fine fan art, of which the cover is one. It's by Michael Gustovich and Michael Machlan of Spider-Man swinging over the New York waterfront at night. Unlike most fan art, it combines a polished style with good composition and does some nice things with shadow and contrast which show imagination rather than imitation.

The remainder of the zine remains merely typical with only occasional flashes of real interest.

The inside front cover is fair Conan sketch by Adams.

The editorial is accompanied by slightly sketchier than usual drawing by Mike Zeck (another con sketch perhaps, like the Adams?).

Steve Clement does a passable job on how he broke into writing for comics and explains what you can expect to run into if you try.

A two page strip about multiple personality manifestation runs to a predictable conclusion.

A typical article on the Conan character leads off with a better than average satirical illustration but the artist's signature is indecipherable.

The "exclusive" interview with George Perez spans six pages and since it is the average interview, how interesting you would find it depends on how captivated you are by his art. One interesting point in the interview is Perez expressing surprise at the knowledge that the Academy Of Comic Book Artists (of which he is not a member) was instrumental in getting companies to change

their policy on returning originals. Perez also expresses little knowledge or interest in the Academy and seems rather out of touch with a lot that is happening. Some mediocre Perez art accompanies the interview.

A fine drawing by Kerry Gammill of Namor and the Tiger-Shark follows the interview.

On page 26 I found the conclusion of the fanzine review section which begins on page 28.

The remainder of the issue has a couple ads, a letter column and some fair fan art.

As I said before, it's not great, but it's not bad.

RATING 6 / JAMES VAN HISE

THE BEST OF STEPHEN FABIAN - $12.50 - 108 pages - Published by Loompanics Unlimited, Box 264, Mason, Mich. 48854

This publication was much looked forward to by me, which is perhaps why I was so disappointed in it, but I don't really think so.

To describe it more accurately, it is spiral bound so that the prints are easily removeable and each of the fifty illustrations (some new, some reprinted) are printed on only one side of the paper so that they could be framed without losing one on the back. That's fine, except that fully half of the drawings published suffer from fair to downright poor reproduction. Although many are printed properly, halftoned when necessary, etc., many others, too many others, are not. Steve Fabian is a master of gentle yet firm contrast work, very much in the tradition of Virgil Finlay. But when there is fading out of things in his drawings they lose everything. An artist draws things so that they will appear, not disappear, in print. One of the worst reproduced pieces is plate 30 from the cover of OUTWORLDS #23. I happened to have that zine and when I compared the two printing jobs I nearly died! All of the subtle tones and atmosphere had been lost in the transition. On OUTWORLDS the piece had been carefully screened for perfect repro while in the portfolio it was just a sloppy line shot. There are many other examples of this type of thing in there as well. I cannot help but blame the publisher for when he saw the shoddy job done by the printer in photographic and reproduction techniques, he should have insisted it be redone. Instead he profers a halfbaked job which doesn't do justice either to Steve's fine work or to his fans who buy it to appreciate that work.

RATING 3 / JAMES VAN HISE

TREK #5 - $2.50 + 25¢ postage - 40 pages - Published by G.B. Love and Walter Irwin, 2500 Pennington St., Houston, Texas 77093 [AVAILABLE FROM THE SFCA]

There were a few comments received by this writer that the previous issue of TREK suffered too much from ads and reprinted material not associated with Star Trek. Whether or not that is true cannot be proven by the sales of that issue, but whether it was true of that issue or not, it is certainly not true of this issue.

The lead article, "Star Trek Miniatures: The Starship Enterprise" discusses all the various types of Enterprise models used on the show and includes nine super-fine stills, including one of Roddenberry on the set of "The Cage".

Two pages are devoted to an article and photos on adapting your own Enterprise model for greater authenticity.

A four page article on "Behind The Scenes of Star Trek" uses some nice and unique photos combined the explanatory captions to convey interesting information on makeup and special effects.

A three page look at Star Trek fandom by Janet Smith includes photos of some of the unique costumes which turn up at conventions while it discusses ST fans and the growth of ST fandom.

"Films Fantastique #4 - The War Of The Worlds" is a reprint of an article I wrote for RBCC #110 and includes behind the scenes photos and information. Also reprinted are two pages of the British Star Trek comic strip of a few years back. The drawings are nice even if the writing on the strip isn't.

The issue also has a 3-page letter column, an editorial, a full color photo for the front cover, and a one color back cover by Steve Fabian reprinted from TREK #2. It's a pretty nice job all around.

RATING 9 / JAMES VAN HISE

THE ILLUSTRATED HARVEY KURTZMAN INDEX - $4.95 - 120 pages - 6 x 9 - Perfect binding - Published by Glenn Bray, P.O. Box 4482, Sylmar, Cal. 91342

When I visited Glenn Bray a year ago he was even then working on this publication, amassing information to make it as complete as humanly possible, and he's done it.

This book (I can't call it a fanzine as it looks like a professional softcover volume even though only 1000 copies of it were printed) covers everything Kurtzman has ever done artistically, even to the TV commercial he appeared in a few years ago. It has literally hundreds of examples of his art reprinted and the index itself is divided into ten sections to make tracking something down that much easier. The two-color front and back covers set it off nicely and a better job it couldn't have been.

RATING 10 / JAMES VAN HISE

REH: LONE STAR FICTIONEER #4 - $3.50 - 68 pages - Published by the Nemedian Chronicles, P.O. Box 186, Shawnee Mission, Kansas 66201

This is the fourth issue of what is probably the most prestigeous of the Robert E. Howard fanzines currently being published. But although this issue has some very fine material in it, it also has some which is not so very fine.

The full color cover by Marcus Boas is mainly what I'm talking about. Boas is a competant artist but is a very poor draftsman, the composition of his works leaving much to be desired. His understanding of human anatomy is also quite poor as he doesn't know enough about it to be able to exaggerate it convincingly such as Frazetta and Corben can do. The cover, which uses color beautifully, fails for the other reasons mentioned. A portfolio of his work in the magazine points up his shortcomings even more obviously as they are uninteresting as drawings and as artwork. His lack of enough basic skills to give him a confidenced hand are also pointed up by his use of swiping from a MYSTERIOUS ISLAND still of the giant bird for one of the drawings here. Boas is still an amateur who needs more time to hone his skills.

The lead feature of the issue is a Robert E. Howard adventure story starring Francis Gordon. It runs from page 7-31 and is illustrated by three good-but-not-great full page drawings by Jim Steranko.

A three page interview with L. Sprague de Camp is well done and the interviewer doesn't pull any punches as the editorial view on Robert E. Howard "successors" is not a generous one.

The four page interview with John Severin goes into good detail about his work on the Kull comic and other Howard oriented subjects. It is accompanied by a good half page drawing and a beautiful full page drawing which is brand new. There is also an OK Marie Severin drawing of Conan.

There are a couple satires this issue and they are led by "My Sword Is Quick" by M.M. Moamrath (actually by Bill Wallace and Joe Pumilia as they have created a fic-

titious old pulp writer who is a lampoon of both Robert E. Howard and H.P. Lovecraft.) Purists may cringe at the playful poke but it's a job well done.

Next is a beautiful full page Conan drawing by George Barr which I immediately recognized as an evocative scene from "The Scarlet Citadel".

"Incident At Cross Plains" by Ben Indick is another satire done in the form of a play. It touches virtually every base imaginable, from Howard's unhealthy devotion to his mother to the current milking of Howard's name and characters for all their worth. It doesn't succeed because it tries to do too much.

The issue also has some nice drawings by Chaykin, Redondo, Simonson and Frazetta as well as a couple other short features.

It's not as good as issue three but it's still a nice effort.

RATING 7 / JAMES VAN HISE

THE CHARLTON BULLSEYE #4 & #5 - $1.50@- 36 pages - Published quarterly by CPL/Gang Publications, P.O. Box 877, East Derby Station, Derby, Ct. 06418

Although Charlton Comics have never been among the more popular titles, nor have they even seemed to have tried to seriously compete with Marvel and D.C. (even the people who work for Charlton say that), they sometimes do produce something interesting. But this zine is produced by and for people who think that Charlton is more than just a run of the mill company.

Issue #4 leads off with a full color front cover by Joe Staton of E-Man and it's pretty good. The lead strip is a previously unpublished ten page E-Man adventure drawn by Joe Staton. If you like E-Man and Joe Staton's art (and I've never cared much for either) you should find this quite enjoyable.

The other unpublished strip this issue is the first part of a two-part story of the other cancelled title DOOMSDAY PLUS ONE. It's by John Byrne and is a pretty good job.

The remainder of the issue has a one page article on Charlton's past SF comics, an interview with John Byrne, two pages of Charlton news, a centerspread of E-Man by Frank Thorne and other art by Al Milgrom and Walt Simonson.

Issue #5 leads off with an excellent front cover by Alex Toth in full color of The Question which was done to accompany the excellent eight page Question strip which appears in this issue. To give you an idea of how good the strip really is, I enjoyed it immensely both art and story and I generally do not care at all for Alex Toth's art.

This issue also has the twelve page conclusion of the DOOMSDAY PLUS ONE strip and it's pretty good also.

The three page article about Don Newton, complete with some Phantom drawings, is just as ironic as the full color back cover by Neal Adams. Neither individual is working for Charlton any more for the same reason; Charlton's refusal to return originals to the artist.

This issue also has short articles on The Phantom, Flash Gordon, one page of Charlton news, a couple ads and some miscellaneous art.

Even if you're not a real Charlton fan, I think you'll find something to interest you here.

RATING 8 / JAMES VAN HISE

HARLAN! HARLAN ELLISON READS HARLAN ELLISON - $5.95 - 33 1/3 LP Record Album - Released by Alternate World Recordings INC., 148 East 74th Street, New York, N.Y. 10021

This album, as far as I know, is unavailable in record stores. It is a regular large LP album with a handsome record jacket by Leo and Diane Dillon. On the record itself Harlan Ellison reads (if that is an accurate word for his energetic performance) two of his short stories in their entirety. If any of you have ever heard Harlan Ellison speak, you already know how good he is at doing this and I don't have to tell you what a marvelous listening experience this album is. The two stories he reads are "Repent, Harlequin! said the Ticktockman" and one of his newest stories, "Shatterday". Both are excellently done although the former comes off as the most entertaining. Each story fills one side of the album, about 30 minutes. Each story is also a contrast in mood of the other, "Repent" being very light and jovial while his story "Shatterday" is dark and moody. This album is definitely an experience worth having.

If you order it be sure to ask them for their list of other albums of works read by their authors.

RATING 10 / JAMES VAN HISE

FAN'S ZINE #8 - 50¢ - 18 pages mimeo, side stapled - Published by Wally Stoelting, 2326 Deewood Drive, Columbus, Ohio 43229

Although this slim little zine is devoted almost entirely to reviews, it does a lot of them and covers all levels of fandom in doing so. The forty-one reviews include fanzines, comic books (a good many), science fiction books, SF fanzines, and even a couple newsstand publications such as TV GUIDE and PSYCHOLOGY just to tell you what you're not missing. The reviews are done fairly well but he reviews perhaps a bit too many more comics than he should have. The reason I generally don't have comics reviewed in "Critique" is that they are so cheap and so easily accessable that there is so point doing them in place of a publication not so inexpensive and accessable. But still, it's an interesting little zine.

RATING 6 / JAMES VAN HISE

MR. KISS KISS BANG BANG #1 - $1.50 + 25¢ postage - 52 pages - Published by Mike France, 168 Whitman Rd S.E., Winter Haven, Florida 33880

This is a James Bond fanzine and unless you are a real James Bond freak you'll have no idea where the editor pulled the title of the zine from (it's from the name of a song on the THUNDERBALL soundtrack).

The front and back covers of this pub are some fair drawings of Bond, but since the value of this zine to Band fans is not the artwork, but the articles, I'll skip mentioning any more of the art since not much of it is worth mentioning.

Following the editorial which plugs various things of interest to Bond fans, including the planned second issue, we reach the first article.

"The Bond Women" by Fred Eichelman is the first part of a three part series and does a good job with its subject, spanning nine pages with some half decently reproducedphotos.

"Dr. No: A Profile In Villainy" spans six pages and is an adequate enough article including some pretty decent photos.

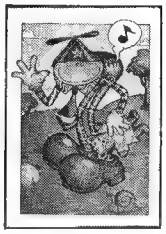
"Rambling Along" discusses the most recent handling of the Bond character and discusses possible cycles in the series.

A five page James Bond Magazine Bibliography proves highly valuable as it lists magazines way back into the sixties with articles on James Bond. Excellent!

There are also articles on "The Man With The Golden Gun", "The Chases of the Bond Films", and miscellaneous stills, poster repros and pieces of information.

The layout on this may not be the neatest I've ever seen, although it is okay in spots, but it is still of interest and value to Bond fans.

RATING 6 / JAMES VAN HISE



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Believe me when I say although the first issue was rank, this one is fantastic, put together by Woehner, Moore, Bryson, Wood, and Rhamer And, as an apology to those who actually bought a copy of the first AC we'll be sending you a free copy of this smash second issue.

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Most of our readers thought Fanzine'75 was fantastic! When Fanzine'76 came out, they said, it was light years ahead of the first, (say, that's catchy). Now, the second issue of Volume II is out and we can't wait to hear what will be said about this one.

(We're kinda partial to stupendous, although we will accept wonderful and terrific.)

Mitch Sonoda has picked up the art chores on "Captain Cannibas". This character has proved to be the most popular of "Fanzine's" super heroes. Rescued from a fate of death, Jean List returns to Earth as "Captain Cannibas" to protect all those who dare to smoke the holy weed.

Larry Nibert writes and draws the fantasy strip, "Demon of the Mind." Terror waits for the unwary spaceman who discovers a monument to a wizard on a far distant planet.

Rick McCollum uses his magic pen and produces a mind boggling deviation on the 'Merlin' concept called "Prior Meeting". The twists in this story will leave you so dumbfounded and probably just a little confused that nothing will seem right afterwards. Who was Aldrin? and why is Merlin trying to destroy him?

Larry Blake, for the first time in "Fanzine" does a complete strip entitled "Nothing in Common". She was a stranger, and it was his land. What happens when they meet is a surprise to everyone.

Dave Leitar takes you on a dark voyage through the unknown in a short story called, "Strangers in the Night". It was a dark night and the car was out of gas....What next?

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George (Sulu) Takei reading STM issue #1.

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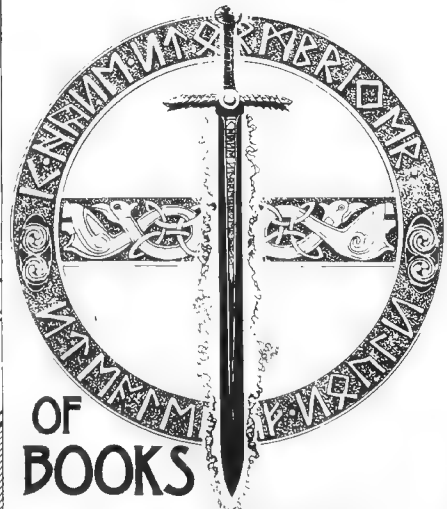

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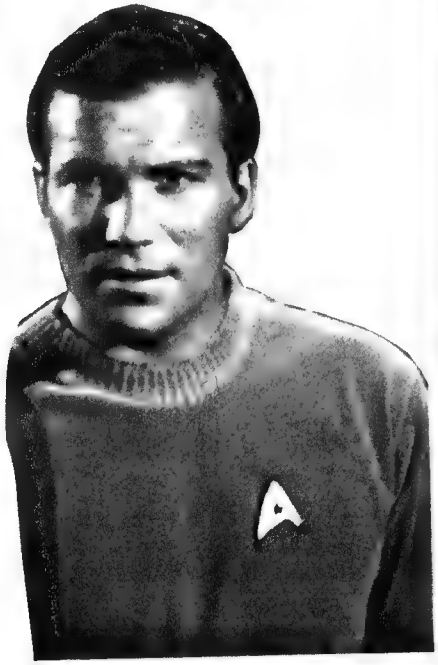

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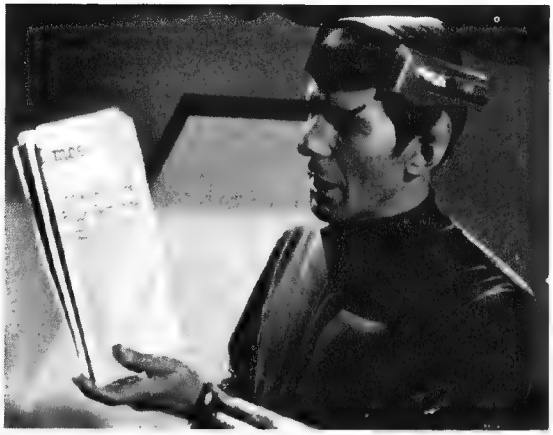

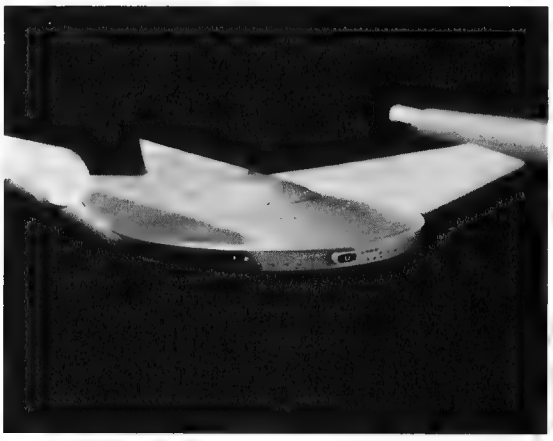

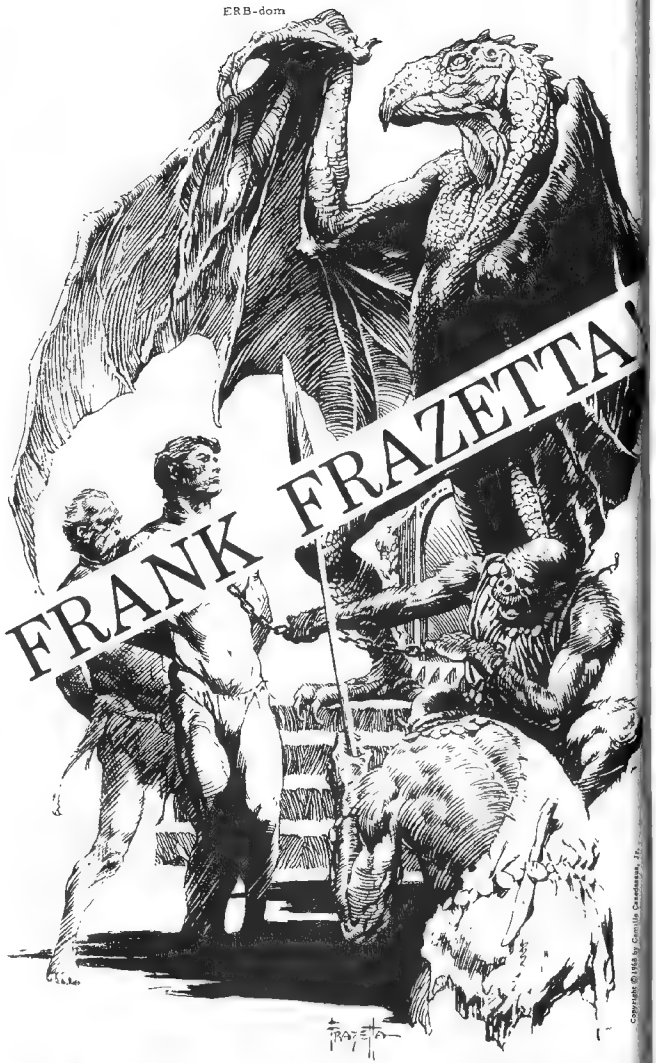

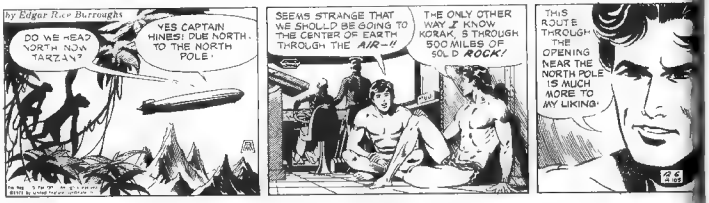
by Edgar Rice Burroughs
DO WE HEAD NORTH NOW TARZAN?
YES CAPTAIN HINES! DUE NORTH. TO THE NORTH POLE.
SEEMS STRANGE THAT WE SHOULD BE GOING TO THE CENTER OF EARTH THROUGH THE AIR—!!
THE ONLY OTHER WAY I KNOW KORAK, IS THROUGH 500 MILES OF SOLID ROCK!
THIS ROUTE THROUGH THE OPENING NEAR THE NORTH POLE IS MUCH MORE TO MY LIKING!

ERB-dom #80 is a fine issue of the foremost fanzine devoted to the domain of Edgar Rice Burroughs. It is the larger 8 1/2 X 11 size which it returned to over a year ago and is greater than ever. It sports no less than ten pages of full color artwork. Eight of these are Tarzan sunday pages by Russ Manning from over a year ago. They are published one sunday page per one page in ERB-dom and are flawlessly reproduced with beautiful color work. There are also eight pages of Russ Manning Tarzan dailies from over three years ago published in sequence and begin Tarzan's return to Pellucidar but include all the dailies unlike DC comics reprint which leaves out as much as ten panels at a time. Articles include one on "E.R. Burroughs and H.P. Lovecraft" and it's prefaced by a letter Lovecraft had published in THE ALL-STORY WEEKLY in 1914 discussing ERB's stories. There's also a good article on Burroughs' much ignored Apache epic written by a California Prof. of English, thus insuring its intelligent approach. There's also a large ad section titled "THE FANTASY COLLECTOR" which advertises fantasy and ERB related items. Along with everything else there is of course the full page Frazetta drawing partially pictured above. It certainly speaks for itself! Only $2.50 per copy.

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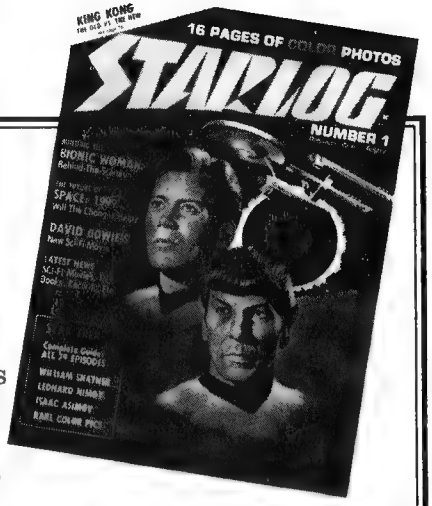
To Science-Fiction Fans and Collectors



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But that's just part of this fabulous new magazine. The premiere issue also includes: "The Bionic Woman," TV's hit spin-off -- "King Kong," the classic film vs. the two new contenders -- "Squirm," coming this summer, the monster of '76 -- "Space: 1999," a preview of the radical changes for the new fall season -- all the latest news on upcoming sci-fi movies, TV, books, records, conventions, etc.

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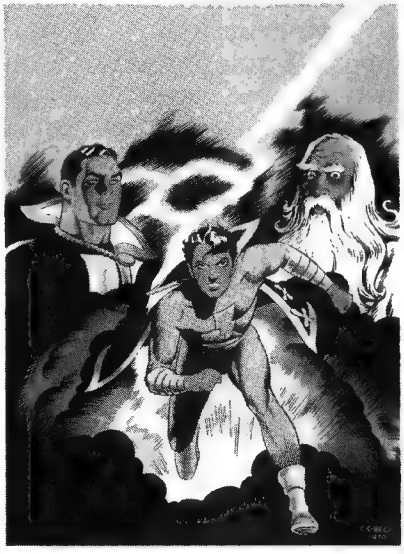

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CLOCKWORK ORANGE SOUVENIR MAGAZINE = $1.00 - Eight page tabloid magazine on slick paper issued by the studio in conjunction with the film and contains many full color stills and articles entirely on the film, Kubrick & Malcolm McDowell.

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MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

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MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

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THE COLLECTOR #28 = $1.50 - Excellent color SF cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover repros; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

NOVA SCIENCE FICTION = 75¢ - Amateur tales of SF and fantasy by the possible SF writers of tomorrow. Tales from the sublime to the shocking compiled by the Nova SF Society of the University of Miami. Artwork by Mike McKenney.

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FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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STAR TREK: HOUSTON - $2.50 - New slick publication has full color front and back covers (the front a photo, the back a painting), interviews with James Doohan and Walter Koenig, "An Evening With Gene Roddenberry", "The Cage/The Menagerie: A Comparison", "The Tholian Web" photo retelling, "Where No Man Has Gone Before" article, "Star Trek: Beyond The Pilots". All articles have many photos. Also art by Steve Fabian and Don Rosa. Excellent!

NEW

MONSTER TIMES #1 $2.00, #3,4,5,6 = $1.00 each, #11 (PLANET OF THE APES), #12 (GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

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STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy, Uhura and Spock with Amanda. All are crystal clear black & white photos.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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ALMOST OUT OF PRINT!!

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NEWTON PORTFOLIO = $1.00 - A collection of great Don Newton art! Remember his classic renderings of Hangman, Thor, Solomon Grundy, the Dweller..?

GOLDEN AGE #3 = $1.50 - Front and back cover by Don Newton (front in color); EC war comics article by Tom Fagan, seven page article on serials and more.

GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from CLUE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgi" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

THE SHADOW #1 [D.C.] = $1.00 - The original pulp adventure hero as interpreted by Mike Kaluta. Sure to become a classic!

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production number, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, RED RYDER

STERANKO'S MEDIASCENE #11 = $1.50 - Special issue devoted to the new science fiction disaster films such as PHASE IV, EARTHQUAKE, TOWERING INFERNO), an article on Charles Bronson, "Inside National Lampoon" (fine article), article on the pulp hero reprints and centerspread science fiction painting by Steranko in color.

INSIDE COMICS #1 = $1.25 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 1900 pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

LONG TOM'S AMERICANA COMIX - $4.25 - This large 12 1/2 X 17 1/2 book reprints four classic Golden Age strips in a large attractive poster size format. These are prime Golden Age from 1940-41 and include two SPACEHAWK by Basil Wolverton, the famous Daredevil battles the Claw story from SILVER STREAK COMICS #7 and the Blue Bolt origin story by Joe Simon. Forty pages from the forties!!

DAREDEVIL VS. THE CLAW poster by Don Newton = 75¢ - Full color on slick paper, 8 1/2 X 11.

MARVEL COLLECTORS HANDBOOK #1 = $1.25 - Complete index to the FANTASTIC FOUR comics, illustrated with cover reproductions, pin-up pages by Kirby of the Sub-Mariner, Dr. Doom, Silver Surfer, etc, as well as a two page interview with Jack Kirby, the like of which you'll never see in FOOM!

STERANKO'S MEDIASCENE #8 = $2.00 - Special "Pin Up Girls" issue featuring a pictorial history of Pin Up Girls from pulps, movies and magazines, two illustrations (paintings) by Steranko including centerspread as well as news on comics, paperbacks, movies (all illustrated with cover repros) including full tabloid repro of a brand new Frazetta Burroughs paperback cover, and more!

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: DARKEST AFRICA, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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STERANKO'S MEDIASCENE #9 = $2.00 - Special All-Hero issue featuring articles and photos from the new DOC SAVAGE film, ZARDOZ, centerspread painting of Steranko's "Talon" and much more including indepth news on comics, films and paperbacks.

ADVENTURE LP RECORD ALBUMS = $4.00 each - These 33 1/3 long playing records were put out by MGM in the mid sixties and are virtually impossible to find today. They are not camped up versions but are regular super hero adventure stories. Each record runs 40 to 45 minutes. Those we have in stock are:
"MORE Official Adventures of BATMAN & ROBIN" [Three episodes]
"The Official Adventures of MANDRAKE AND THE PHANTOM" [one episode of each hero]

THE ART OF NEAL ADAMS = $3.00 - Full color front and back covers, the back cover being an unpublished cover planned for Warren's "Spirit". There is a great deal of previously unpublished art for projected comic covers, movie posters, record albums, the play WARP, comic strips and more. Excellent.

SQUA TRONT #5 = $3.00 - Full color covers of the Vault Keeper painted by Johnny Craig, a previously unpublished E.C. science fiction strip by Al Williamson and George Evans, long article on Harvey Kurtzman, an article on drawing for 3-D comics using Wally Wood art for examples, gallery of the famous Ghoulunatic photos, Graham Ingels illustrations from pulps, article on E.C. fanzines in the fifties and more.

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!
ADULT COMIC

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

GOLDEN-AGE GREATS = $2.50 - Beautifully illustrated forty page book consists of many fine drawings of Golden Age heroes by Don Newton, Bill Black, Dan Adkins, Gil Kane, Reed Crandall and others. There is an index to all the heroes the book features as well as an article on Golden Age heroes by Tom Fagan. This is a new improved edition!

BLACK & WHITE MR. SPOCK STILLS = $1.50 [Mr. Spock & 3-D Chess set], $1.00 [Mr. Spock from "Amok Time"].

CINEFANTASTIQUE Vol.4#4 = $3.00 - Long article on the making of THE DAY THE EARTH STOOD STILL including three pages in full color, interviews with the director Robert Wise and author Harry Bates and a beautiful full color cover.

CREEPY #1 AND EERIE #2 = $4.00 each, both for $7.00 - The famous first issues of Warren Publications B&W horror magazines with black & white strips by such artists as Frank Frazetta, Al Williamson, Reed Crandall and others. Cover of CREEPY #1 is by Jack Davis and cover of EERIE #2 is by Frank Frazetta. I have a limited number of copies in stock in mint condition.

MEDIASCENE #16 = $2.00 - Another special double-size issue. Color cover by Richard Corben & 2 page preview of his new book, a profile of Jack Davis, an interview with Berni Wrightson along with an impressive sampling of his art, Barry Smith's art print "The Devil's Lake", A Tribute to Vaughn Bode, spectacular multicolor centerspread of Gil Kane's "Flame Horse", Steranko Shadow painting, & much more!

GOLDEN AGE REPRINTS = $2.50 each - These are complete reprints of classic Golden Age comics in black & white with full color covers. Issues available from us now are: DAREDEVIL BATTLES HITLER #1, SPECIAL #1, ALL STAR COMICS &4, MILITARY COMICS #1, CAPTAIN MARVEL #1, DOLL MAN QUARTERLY #1, PLASTIC MAN #1, NEW YORK WORLD'S FAIR COMICS [1939], U.S.A. COMICS #1, SPECIAL EDITION COMICS #1, PEP COMICS #1, YOUNG ALLIES #1, ALL SELECT #1,

FAVORITE FUNNIES #2-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben, 8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Rip Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #6 = $2.00 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANTASTIC EXPLOITS #14 = 75¢ [The Lion by Biljo White, two episodes of Buck Rogers, art by Fantucchio, Joe Rabon & more]
#15 = 85¢ [An unpublished 6 page horror strip by William Black, 2 episodes of Buck Rogers, part I of "Massacre" (White Indian) by Frazetta and a front cover by John Adkins Richardson]
#16 = 85¢ [8 page "Dr. Weird" strip by Howard Keltner and Jim Starlin, conclusion of "Massacre" by Frazetta and two episodes of Buck Rogers]
#17 = $1.00 [Reprints three strips: White Indian by Sid Check, "The Lost Lives of Laura Hastings" by Al Williamson, and "Captain Science" by Joe Orlando and Wally Wood]
#18 = $1.00 [Two reprints of TOR by Joe Kubert including the origin from #1 and "Black Valley" from #3 which includes a double-page spread. Also cover of #1 and "Prehistoric Animals" pages]
#19 = $1.00 [All EC issue with three SF strips: "My World" by Wood, "Food For Thought" by Al Williamson and "They'll Be Some Changes Made" by Wally Wood]
#20 = $1.00 [Three complete strips by Frazetta: "The Monsters From The Mists" and "When The Earth Shook" from THUN'DA #1 and a beautiful White Indian strip "Sleep of Death"]
#23 = 75¢ ["Variations" by John Adkins Richardson. This strip is the sequel to MAXOR OF CIROD which appeared in the now sold out FANTASTIC EXPLOITS #21. Maxor and Onu-Mra join in alliance against demons from another world. Excellent science-fantasy]

STREET COMIX #1 PRESENTS RIP KIRBY = 75¢ - This comic reprints an entire Rip Kirby adventure by Alex Raymond from 1946. Color cover by Raymond.

STREET COMIX #2 PRESENTS FLASH GORDON = 75¢ - This comic reprints an entire Flash Gordon adventure by Dan Barry from the 1951-52 daily strip. Color cover by Barry.

TREK #2 = $2.00 - SECOND ISSUE OF THIS NEW FANZINE FOR STAR TREK FANS! Special "City On The Edge Of Forever" issue with two big articles, one detailing the originally conceived version which was 90% different from the final filmed version. Also many "City" stills. Also an article on 'The Monsters of Star Trek" and much more!

OMNICON CONVENTION BOOK = $2.00 - 44 pages on heavy slick paper features a previously unpublished front cover by Frank Brunner of Bran Mak Morn; three pages from the rare DAY THE EARTH STOOD STILL pressbook, the Mike Zeck Namor strip from RBCC 114, the Rod Serling interview from RBCC 122 and the complete TV indexes (compiled by Don Rosa) to THE TWILIGHT ZONE, THE OUTER LIMITS, THE MAN FROM UNCLE, THE GREEN HORNET, THE PRISONER, STAR TREK and THE WILD WILD WEST and they include the many drawings which appeared with them in those now unavailable issues of RBCC. All this and more!

NEW

8 x 10 FULL COLOR MOVIE STILLS = $3.00@, 5 or more $2.50@ - Excellent stills from THE TIME MACHINE, PLANET EARTH, ENTER THE DRAGON, and SILENT RUNNING. Send for list.

STAR TREK SOUVENIR BOOK #1 = 75¢ - Front cover of Mr. Spock by Virgil Finlay, "Koenig On Star Trek" by Walter Koenig, and several stills.

SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

THE TABLOID SPIRIT = $3.50 - This is an 11" X 16", five page, brand new Spirit strip written and drawn by Will Eisner. It is full color and the coloration is by Eisner as well. It is printed on heavy stock, one side only, with a sixth page that tells the story behind the creation of this episode. Bound. All copies mailed flat. $1.00 extra for first class mail.

TREK #5, THE MAGAZINE FOR STAR TREK FANS = $2.50 - Slick format with full color cover still of Kirk and Spock (very fine) and articles on "The Enterprise Special Effects Models" which includes many rare stills never before published or generally seen, and also "Behind The Scenes On Star Trek" which has stills showing special effects and makeup in the process of being done, and many other unique photos. All this plus other ST & SF features.

NEW

WEIRD SCIENCE #12 = $1.50 - Full color facsimile reprint of the first issue of EC's classic WEIRD SCIENCE. Harvey Kurtzman, Wally Wood, etc.

"DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

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TREK

The Magazine For Star Trek Fans

Trek 5

$2.50

This the latest issue of TREK maintains its fine tradition of quality starting off with its fine full color cover of Kirk & Spock in a rare publicity still. The eight page article on "STAR TREK MINIATURES: THE STARSHIP ENTERPRISE" includes nine rare stills, including one of Gene Roddenberry on the set of "The Cage". The articles covers the models well with much information. There is also an article on adapting your own Enterprise model to make it more authentic. "Behind The Scenes Of Star Trek" spans 4 pages with much information and unique stills. There's also articles on ST fandom, "War Of The Worlds", 2 pages of the British ST comic strip and more.

All articles are very liberally spiced with choice photos!

Order for $2.50 plus 25¢ postage from: JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLA. 33134

$2.50

STAR TREK: HOUSTON

souvenir book

FOR THOSE OF YOU WHO MISSED RBCC 118, (THE SPECIAL STAR TREK ISSUE) NEARLY ALL OF THAT MATERIAL IS NOW AVAILABLE HERE!!

Yes, Here in the new slick magazine STAR TREK: HOUSTON (published in conjunction with the STAR TREK: HOUSTON convention, it is not a program book, but a full fledged Star Trek zine which was meredesigned to premier at the con) is one of the best and most attractive ST zines to appear yet. It leads off with a four-color cover of Kirk, Spock and McCoy on the bridge (a photo reproduced in full color) and the back cover is the beautiful Morris Scott Dollens Star Trek painting of the Enterprise battling a Klingon ship. The articles from RBCC 118 are: "An Evening With Gene Roddenberry", "The Cage/The Menagerie, A Comparison", "Where No Man Has Gone Before" and "Star Trek: Beyond The Pilots". The full page Don Rosa drawing from RBCC 118 is also reprinted. From RBCC 122 the eleven page retelling of "The Tholian Web" is reprinted with some improvements from its appearance there. New material is comprised of an interview with James Doohan and one with Walter Koenig. It's a slick publication (like TREK #5) which you'll want to keep for a long time to come.

Order for $2.50 plus 25¢ postage from: JAMES VAN HISE, 1014 SALZEDO #2, CORAL GABLES, FLORIDA 33134

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1) THE FLIGHT OF APOLLO ELEVEN - Recorded from the CBS coverage of this historic event. Walter Cronkite moderates. Includes interviews with Arthur C. Clarke, Robert Heinlein, Ray Bradbury and Orson Welles. Includes complete liftoff coverage, interview with the late Lyndon Johnson (in which, honestly, he sounds almost contrite as he talks of the space program being a tremendous tool of peace), the Moon landing and Neil Armstrong's first step on the Lunar surface (whereupon Cronkite says he didn't understand what Armstrong said and starts asking around. No lie!), as well as the splashdown and recovery including the end of the CBS coverage. It's almost heartbreaking to hear everyone involved talking with such excited optimism of the future of space flight and the NASA programs. There is also the liftoff of Apollo 12 when it was struck by lightning. (One hour, thirty minutes)
THE 21st CENTURY - "Stranger Than Science Fiction" (One half hour)
TOTAL TWO HOURS - $7.00

2) RAY BRADBURY SPECIAL - 3 hours - $10.00

BURGESS MEREDITH READS RAY BRADBURY (Rare) - 40 min.
FARENHEIT 451 (movie)
ALFRED HITCHCOCK PRESENTS - "Special Delivery" (This is based on 'Boys! Grow Giant Mushrooms In Your Basement!') - Half hour

3) EXORCIST SPECIAL - $4.00 - 90 minutes

TODAY SHOW - Jack Valenti defends the "R" rating on THE EXORCIST against Gene Shalit
TONIGHT SHOW - William Peter Blatty, Gabe Caplin, hosted by Don Rickles
ACADEMY AWARDS - Includes EXORCIST's nominations and the several clips shown (including one with the bizarre animalistic noises).

4) KUNG FU PILOT FILM - one hour and a half - $4.00
"The Way of the Tiger, The Sign of the Dragon"

5) THE NIGHT STALKER - 90 min.
THE NIGHT STRANGLER - 90 min.
TOTAL - 3 hours - $7.00

6) WILLIAM SHATNER SPECIAL - 2 hours - $5.00

"THE HORROR AT 37,000 FEET" [TV Movie]
"THE TRANSFORMED MAN" [Rare record album]

7) I-SPY SPECIAL - 2 hours - $5.00

"HOME TO JUDGEMENT" (Written by Robert Culp, it's the series best episode)
"THE NAME OF THE GAME" (Take-off on "The Most Dangerous Game". Excellent!)

8) KURT VONNEGUT SPECIAL - one hour - $3.50

INTERVIEW WITH VONNEGUT ON PBS "BOOKBEAT"
"EPICAC" STARRING BILL BIXBY

9) STAR TREK - 2 hours - $5.00

"THE MENAGERIE" - Two parts complete and part one includes rare coming attractions for part two.

10) STAR TREK - one hour - $3.00 each
THIRTY OTHERS AVAILABLE. INQUIRE.

"MIRROR, MIRROR"	"SPACE SEED"
"ARENA"	"SHORE LEAVE"
"THE TROUBLE WITH TRIBBLES"	"ENEMY WITHIN"
"CITY ON THE EDGE OF FOREVER"	"WHERE NO MAN HAS GONE BEFORE"

11) THE QUESTOR TAPES - 2 hours - $5.00

12) THE SEVEN FACES OF DR. LAO
WHEN WORLDS COLLIDE
TOTAL - over 3 hours - $7.00

13) 20,000 LEAGUES UNDER THE SEA - 2 hours - $6.00

14) FIVE MILLION YEARS TO EARTH - $4.00

15) YELLOW SUBMARINE [BEATLES MOVIE] - $5.00

16) PLANET EARTH [TV Movie] - $4.00

17) MYSTERIOUS ISLAND - $4.00

18) TWILIGHT ZONE (All half hour shows) - $7.00
(None sold individually)
"The Monsters Are Due On Maple Street"
"The Odyssey of Flight 33"
"To Serve Man"
"The Gift"
"Nightmare at 20,000 Feet" (w/William Shatner)
"And When The Sky Was Openned" (w/Rod Taylor)

19) HORROR & SF SPECIAL - one and one half hours - $5.00

BORIS KARLOFF PRESENTS FRANKENSTEIN AND HIS FRIENDS (Narration by Karloff including clips from the Universal classics. Extremely rare!)

PLANET OF THE APES SOUNDTRACK (Music only from the rare soundtrack LP)

20) WAR OF THE WORLDS [Original 1938 Orson Welles broadcast]
One hour - $4.00

21) WKBW (BUFFALO, NEW YORK) 1969 RADIO VERSION OF "WAR OF THE WORLDS - Second year this new version was presented by them. Has introduction discussing what happened the year before when they first broadcast it when there was genuine panic from some of the populace including the Canadian authorities who dispatched troops to the border to repel invaders! It's extremely realistic and very finely done. Inspired by Orson Welles version.
TOTAL - About 90 minutes - $5.00

22) SILENT RUNNING - $5.00

23) THE LONE RANGER (Radio) - $3.50

"The Infernal Machine"
"Dr. Rockford"

24) THE GREEN HORNET (Radio) - $3.50

"Charity Takes It On The Chin"
"Money Talks Too Loud"

25) ATLANTIS THE LOST CONTINENT (Geo. Pal film) - $4.00

26) THE RETURN OF THE SMOTHERS BROTHERS - $4.00
One hour special telecast in 1970. Guest stars David Steinberg and Peter Fonda. Excellent

27) DICK CAVETT SHOW - 3 hours - $8.00
A mixture of segments and near complete shows on which appeared Marlon Brando (entire 90 minutes), David Carradine and his roommate Barbara Seagull (over 1/2 hour, the show when she startled Dick Cavett with a TV first), Robert Mitchum, Mort Sahl, and the Illinois family that was accidently raided and terrorized by Narcotic officers.

28) THE TONIGHT SHOW - 3 hours - $8.00
Segments of many shows from the last couple years, some hosted by Carson but many with Don Rickles. Also has host Segment from over a year ago with David Steinberg. Features guest spots with Roger Moore (plugging LIVE AND LET DIE, including film segment), David Frye, Rich Little, Michael Landon (Discussing horror films and his own I WAS A TEENAGE WEREWOLF), Truman Capote, Bob Newhart, Ernest Borgnine, and Corbet Monica's gross joke. Robert Shaw talks about "JAWS"

29)*SPECIAL* ON ORDERS OF $10.00 OR MORE I'LL INCLUDE UPON REQUEST THE SEGMENT OF THE 1974 ACADEMY AWARDS CEREMONY WHEN IT WAS STREAKED AND DAVID NIVEN COMMENTED ACCORDINGLY. RUNS ABOUT 5 MINUTES.

30) THE PRISONER - first episode - one hour - $3.50

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V.34B 2 EPISODES OF THE OUTER LIMITS.
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V.18C-56 ALL THE SHOWS ON V.5B & V.6B
V.19C-78 ALL THE SHOWS ON V.7B & V.8B
V.20C-910 ALL THE SHOWS ON V.9B & V.10B
V.21C-1112 ALL THE SHOWS ON V.11B & V.12B
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V.23C-1516 ALL THE SHOWS ON V.15B & V.16B
V.24C-1718 ALL THE SHOWS ON V.17B & V.18B
V.25C-1920 ALL THE SHOWS ON V.19B & V.20B
V.26C-2122 ALL THE SHOWS ON V.21B & V.22B
V.27C-2324 ALL THE SHOWS ON V.23B & V.24B
V.28C-2526 ALL THE SHOWS ON V.25B & V.26B
V.29C-2728 ALL THE SHOWS ON V.27B & V.28B
V.30C-2930 ALL THE SHOWS ON V.29B & V.30B
V.31C-3132 ALL THE SHOWS ON V.31B & V.32B
V.32C-3334 ALL THE SHOWS ON V.33B & V.34B

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"HERE WE GO AGAIN" STARRING BERGEN & McCARTHY FIBBER MCGEE & MOLLY, GENNY SIMMS, & THE GREAT GILDERSLEEVE. "MISSISSIPPI" STARRING W.C. FIELDS & BING CROSBY. "YOU CAN'T CHEAT AN HONEST MAN" STARRING BERGEN & McCARTHY & W.C. FIELDS. $8.75

DON'T FORGET TO SPECIFY CASSETTE OR REEL TO REEL

THE FOLLOWING ARE "B" VOLUMES AND ARE $6.00 EACH.

V.39B THE ALDRICH FAMILY, 5/11/44 "HENRY & HOMER ARE STUCK WITH 9 YEAR OLD WILLIE"
THE LONE RANGER "LEE MADISON STORY"
AMOS & ANDY, 7/6/48 "KINGFISH SELLS ANDY A FRENCH CAR"
FIBBER MCGEE & MOLLY, 1/30/45 "FIBBER FIXES HIS BOYHOOD SLED"

V.40B FIBBER MCGEE & MOLLY, "THE MCGEES PUT UP A STRANDED SAILOR"
BING CROSBY CHESTERFIELD SHOW, 11/7/51, "WITH DEAN MARTIN & JERRY LEWIS"
GANGBUSTERS "CASE OF THE JERSEY BUTCHER BANDITS

V.41B MARTIN BLOCK SHOW, 10/31/47 "FEATURES AL JOLSON
CHESTERFIELD SUPPERCLUB, "WITH PERRY COMO"
MARCH OF DIMES, "WITH EDDY HOWARD ORCH."
ARTHUR GODFREY TIME, 11/6/49
BREAKFAST CLUB, 10/2/47, "WITH DON MCNEIL"
G.I. JILL'S ALL TIME HIT PARADE

V.42B LIFE OF RILEY, 1945, "RILEY THINKS JR. IS ABOUT TO THROW A FOOTBALL GAME"
A DATE WITH JUDY, 1945, "NEVER TELL A LIE"
STAN KENTON & HIS ORCHESTRA, 1946
SATURDAY GO TO MEETING TIME, 1945, "WITH THE TEEN TIMERS CLUB"
DUFFY'S TAVERN , 1946, "THE SINGING DOG"

V.43B GRAND OLE OPERY, 1945, "WITH ROY ACUFF"
ALL STAR WESTERN THEATRE, 1946, "WITH MONTE HALE, DENIS MOORE, & ADRIAN BOOTH."
MELODY ROUNDUP, 1946, "HOLLYWOOD BARNDANCE"
GAY 90'S REVIEW, "WITH JOE HOWARD"

V.44B BOB YOUNG DISC JOCKEY, 1946, "FROM YE OLDE REMEMBER WHEN" ALBUM
HOLLYWOOD STAR TIME, 1945, "THE LODGER" starring VINCENT PRICE.
TOMMY DORSEY & ZIGGY ELMAN FROM CASINO GARDENS, 1946
HOLLYWOOD STAR TIME, 1945, "THE MAJOR & THE MINOR" starring ROBERT YOUNG & JOAN CAULFIELD.
SONGS OF THE ISLANDS, 1946

V.45B BUCK ROGERS, 1st episode
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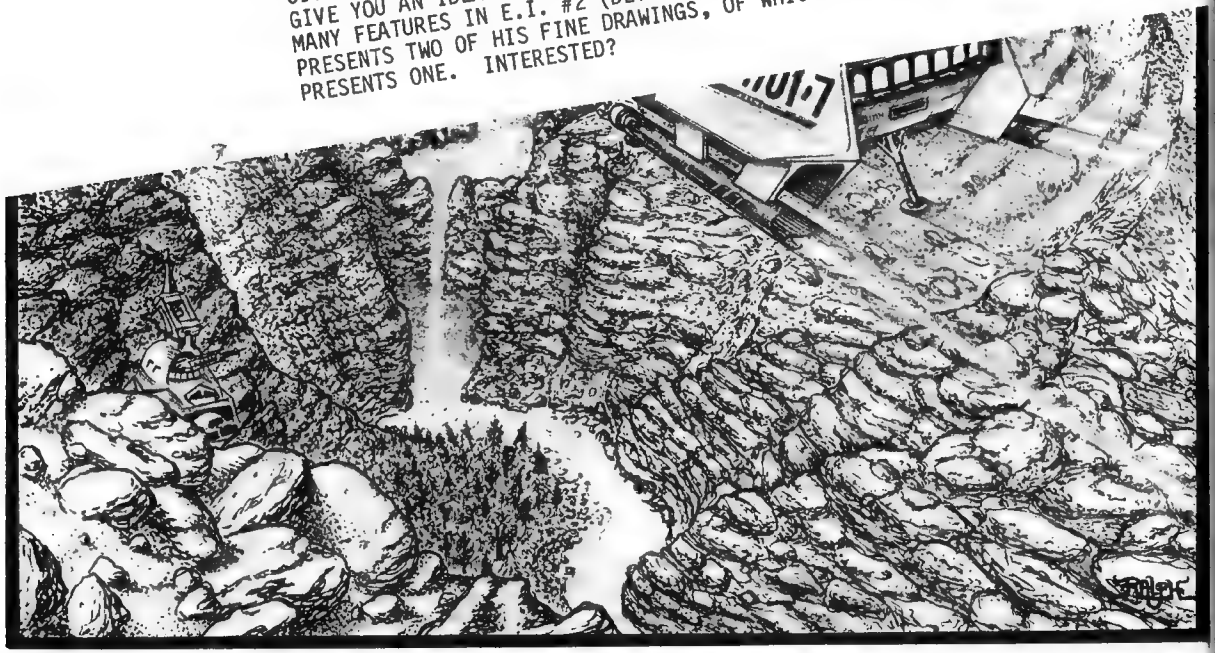

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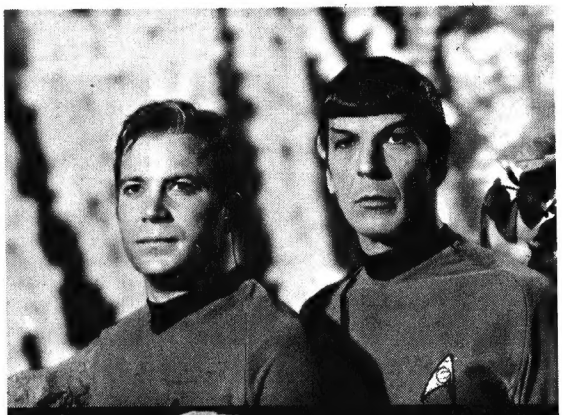

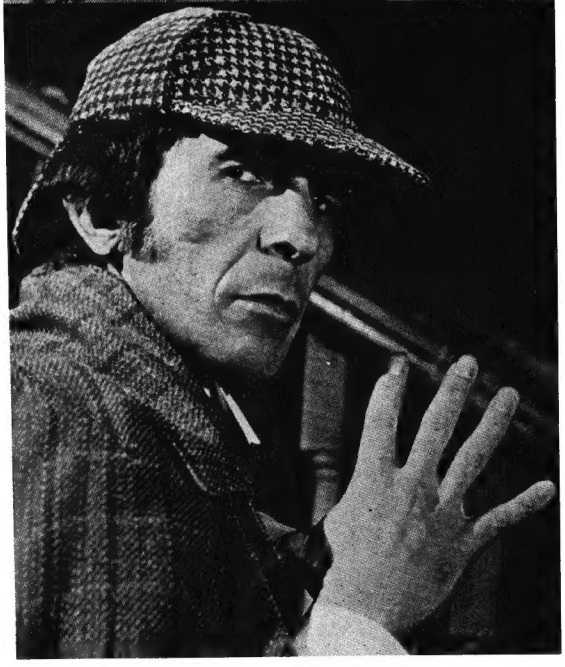

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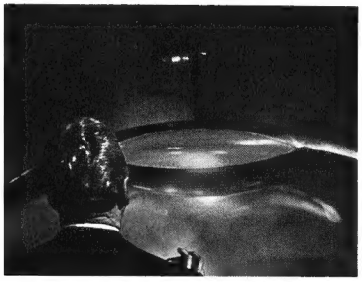
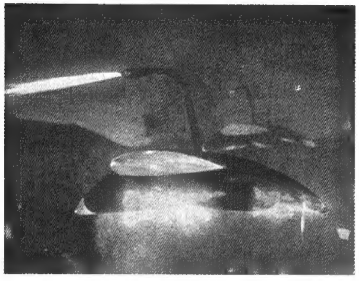
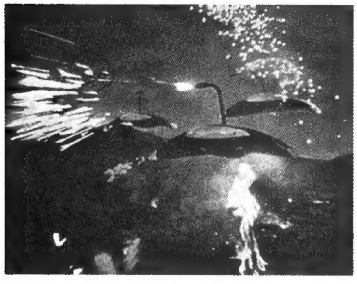
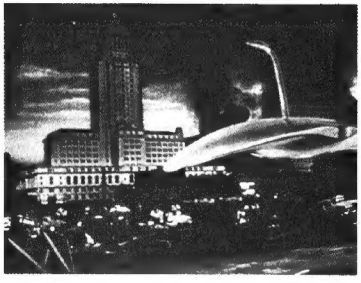
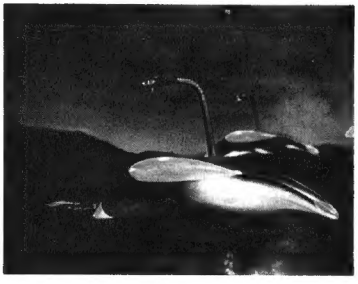
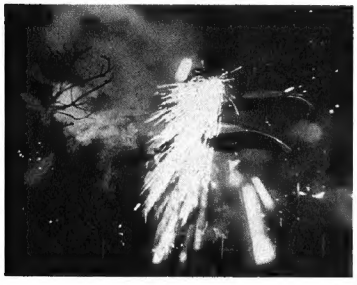

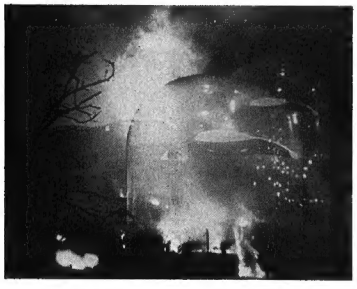

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